ORGAN 76.

46

# Trois
# Improvisations

*pour*

GRAND ORGUE

PAR

## R. DE ACEVES

*Op. 97* *Prix net : 2.50*

HENRY LEMOINE & Cie
17, Rue Pigalle, PARIS. BRUXELLES, Rue de l'Hôpital, 44
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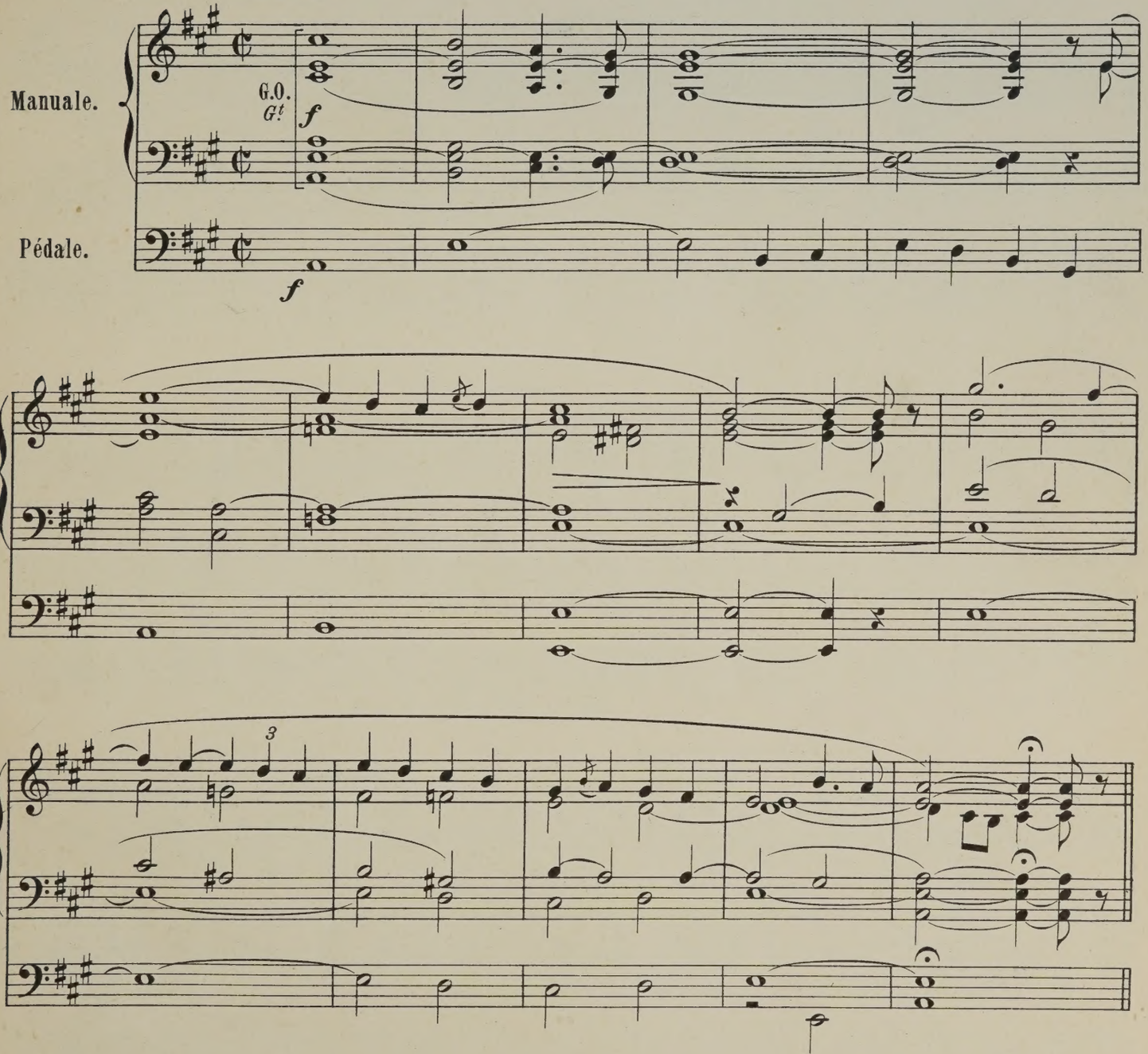
# TROIS IMPROVISATIONS

**pour Grand Orgue.** **R. de ACEVES.** Op. 97.

## *N° 1.*

**Indication des jeux:** Récit: Flûte, Bourdon 8. / Gd Orgue: Fonds 8 & 4, Clav. accoup. / Pédale: Bourd. 8 & 16. Tirasse GdO. ‖ **Prepare:** *Swell. Flute, Diap. 8.* / *Great. Foundation 8 & 4. Boards coupled.* / *Pedal. Stop. Diap. 8 & 16. Great to ped.*

**Andante.**




**NOTA.**— Nous laissons à l'organiste le choix (approximativement) de la registration selon l'importance de son instrument.

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19274. H.

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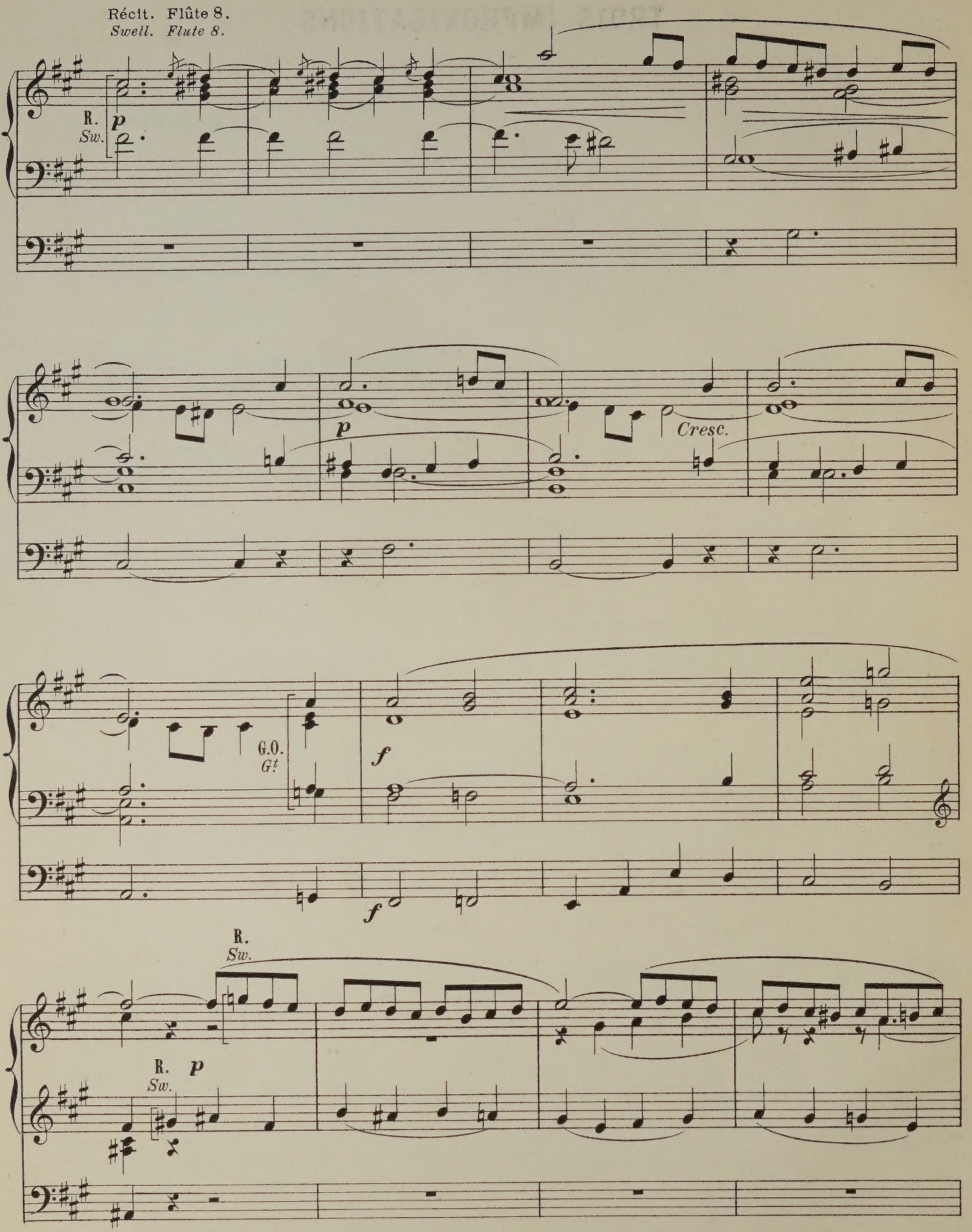
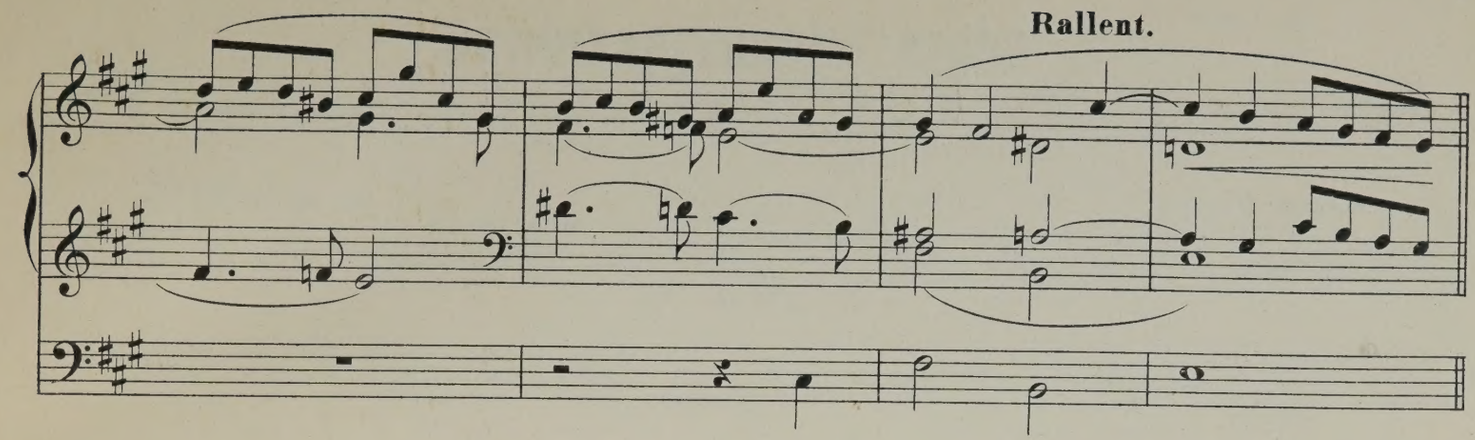
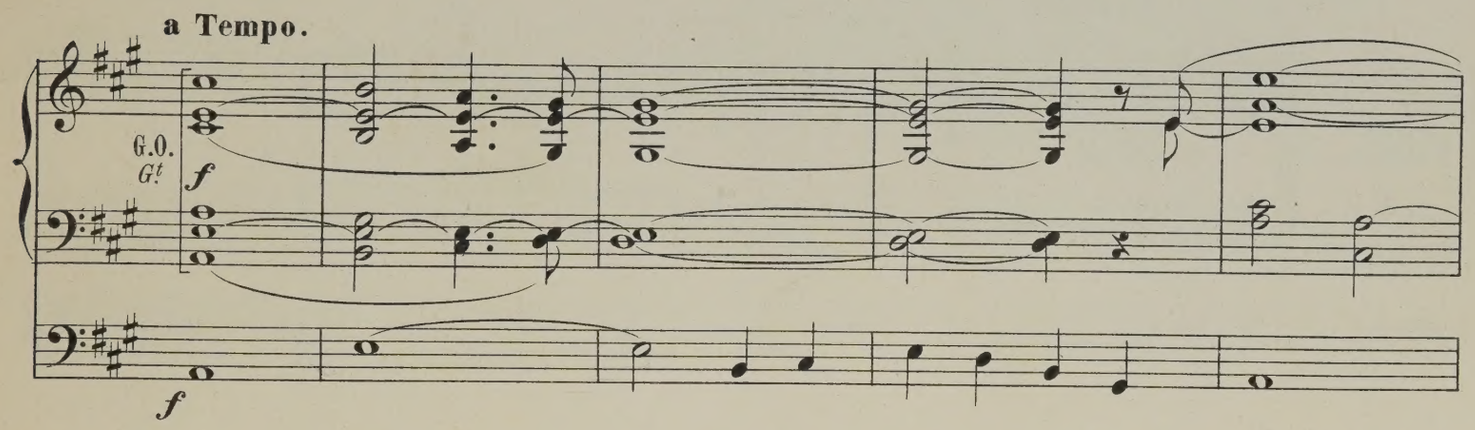
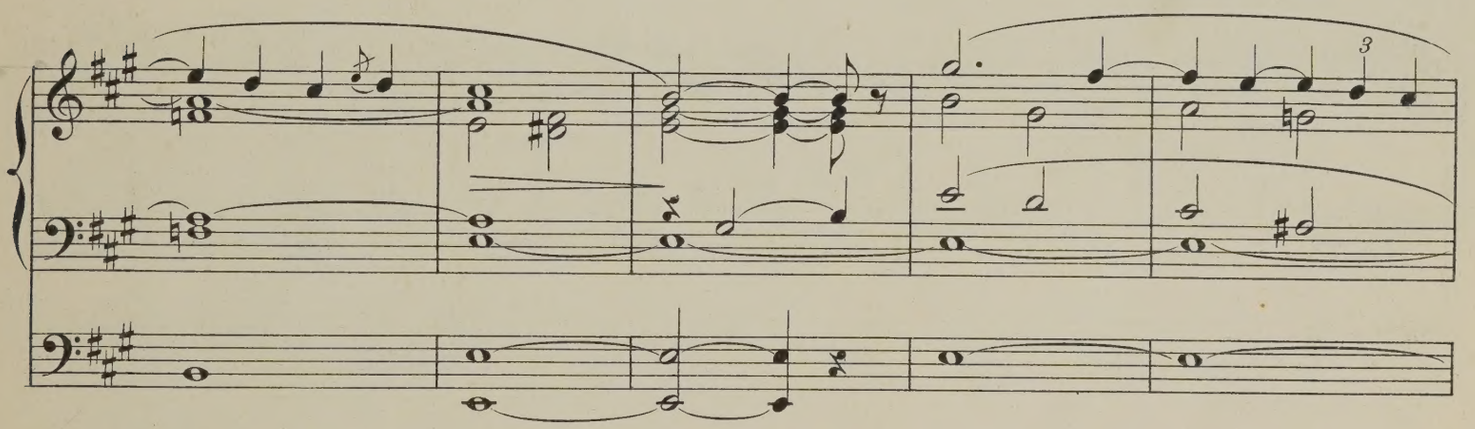
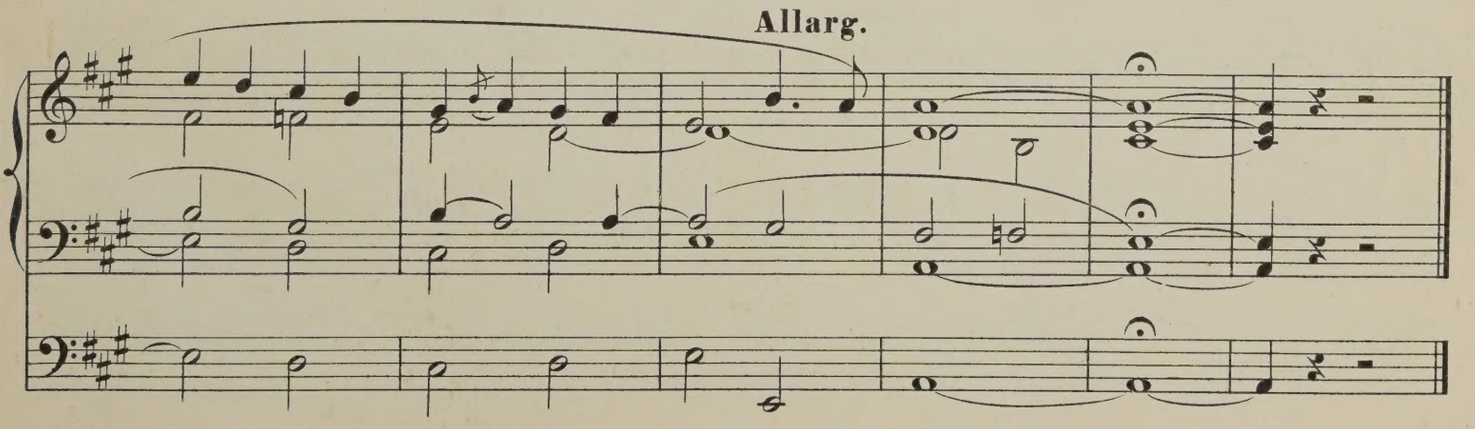

Récit. Flûte 8.
Swell. Flute 8.
R.
Sw.
p
p
Cresc.
G.O.
Gt
f
f
R.
Sw.
R.
Sw.
p


Rallent.


a Tempo.
G.O.
Gt
f
f


3

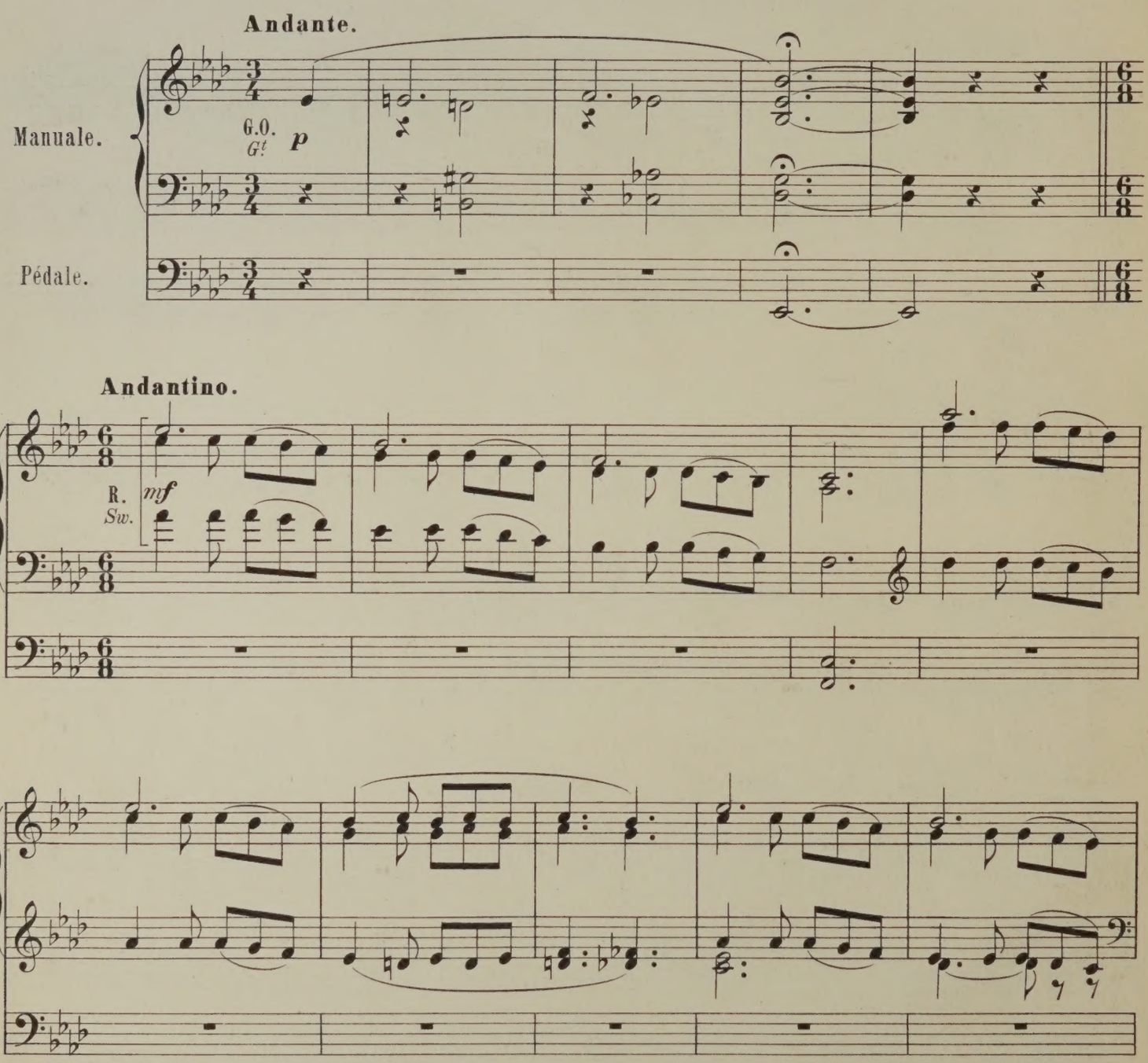

Allarg.

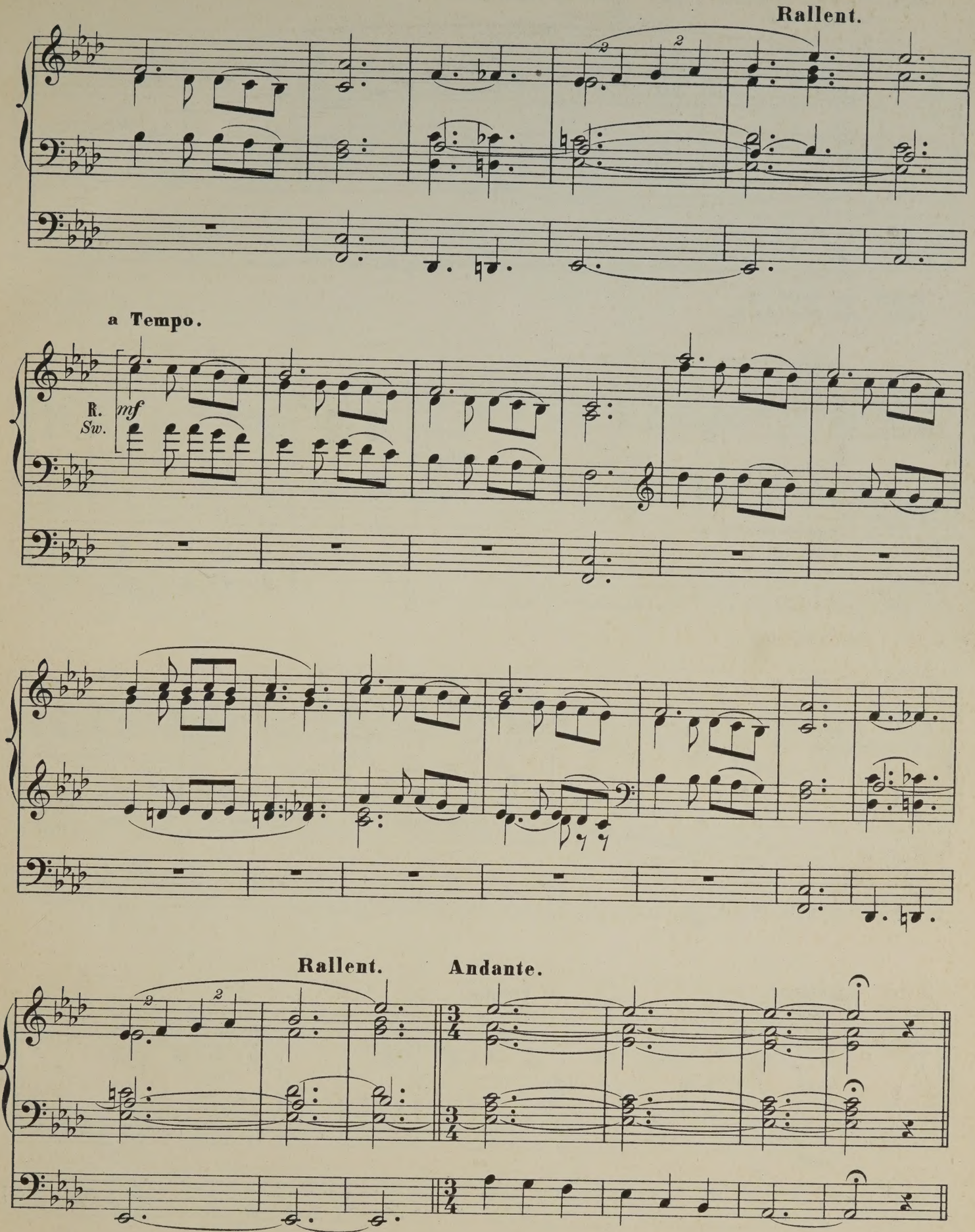
# TROIS IMPROVISATIONS

**pour Grand Orgue.** **R. de ACEVES.** Op. 97.

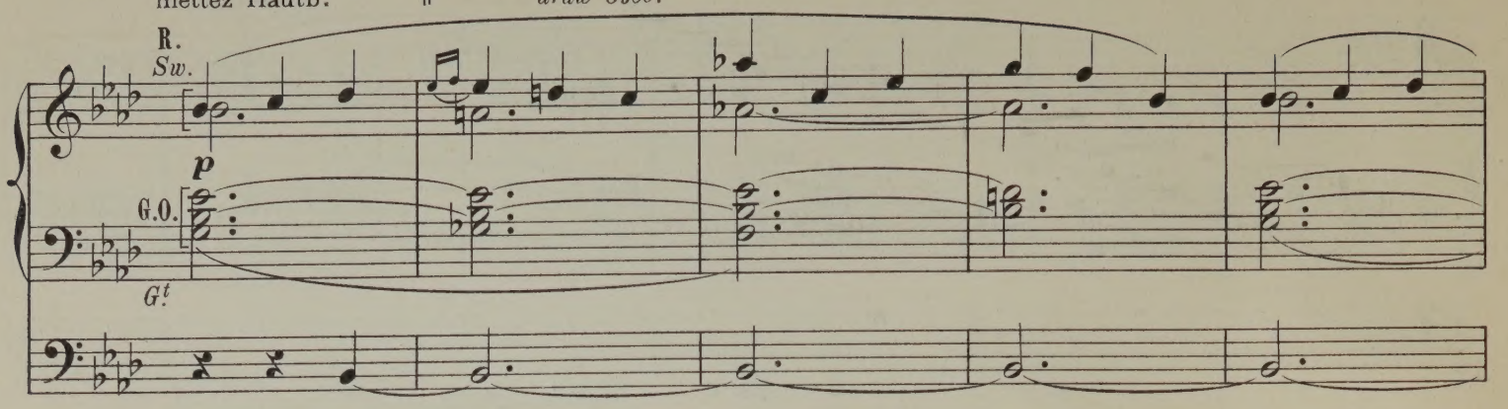
## *N^o* 2.

Indication des jeux: { Récit. Voix cél. Gambe avec trembl. / Gd Orgue. Bourd. de 8. / Pédale. Bourd. de 8. } Prepare: { *Swell. Vox angel. Gamba with tremulant.* / *Great. Stop. diap. 8.* / *Pedal. Stop. diap. 8.* }

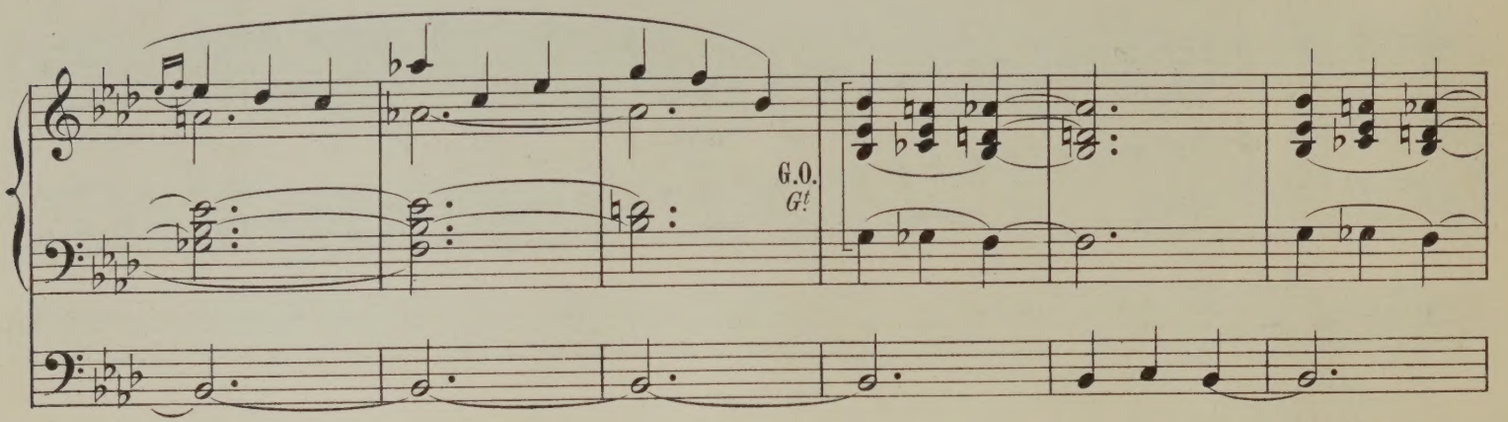


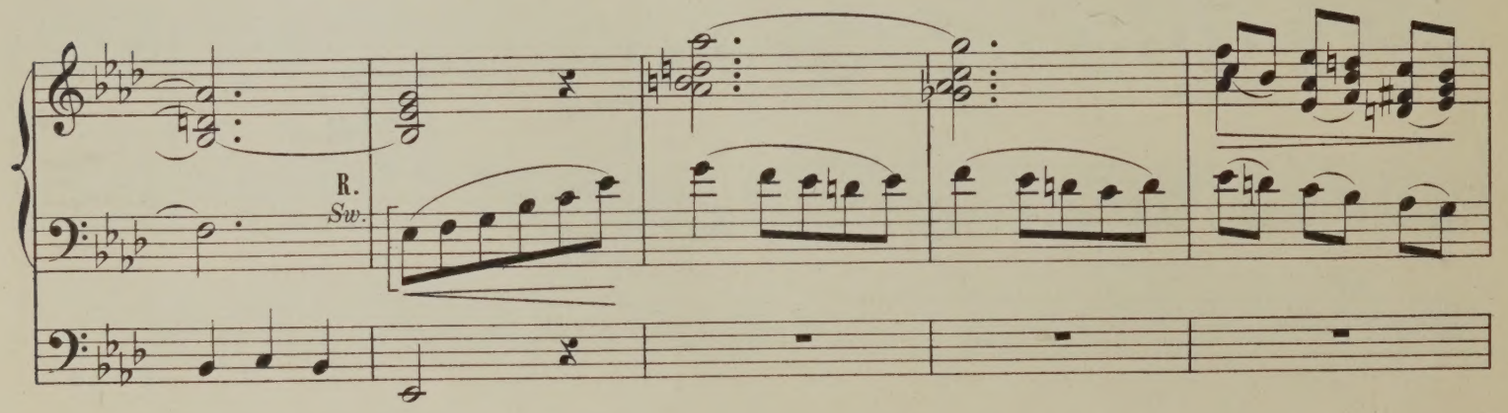

Rallent.
a Tempo.
R.
Sw.
mf
Rallent.
Andante.

Récit. Otez V.C. et Gambe. mettez Hautb. ‖ *Swell. Gamba and Vox angel. in. draw Oboe.*

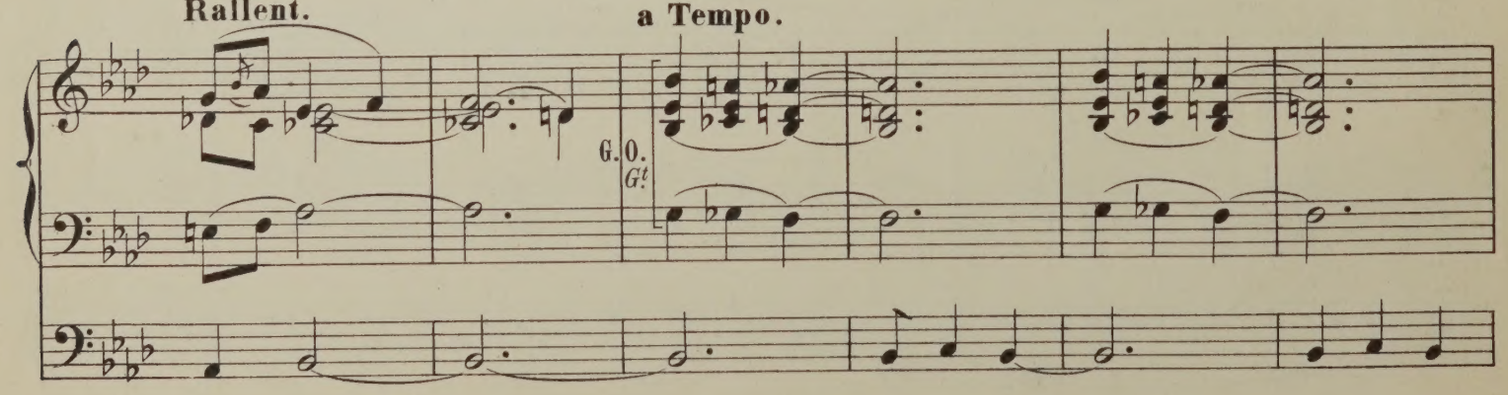


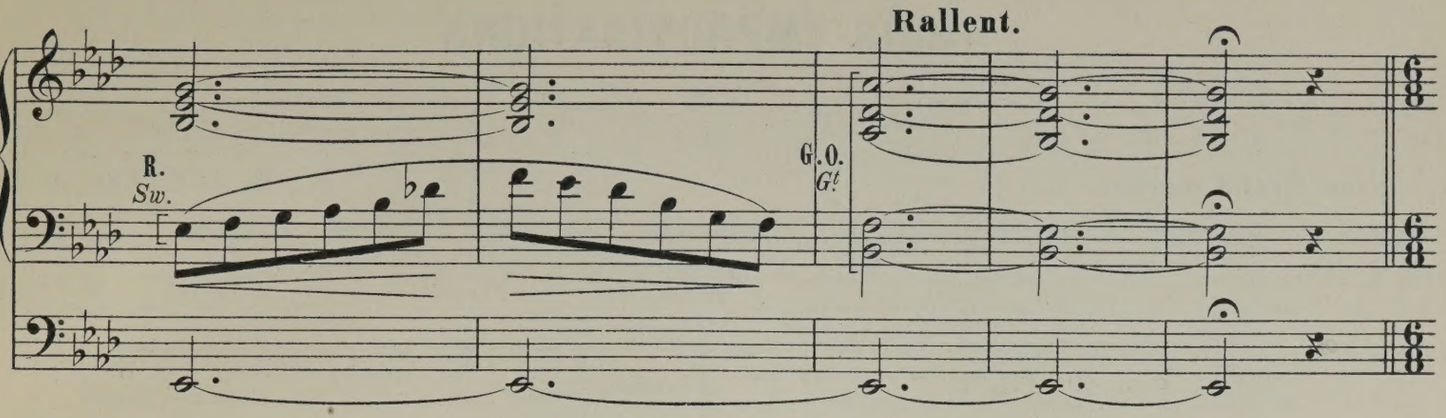

Pédale. aj. Bourd. 16.
*Pedal. add. Stop. diap. 16.*



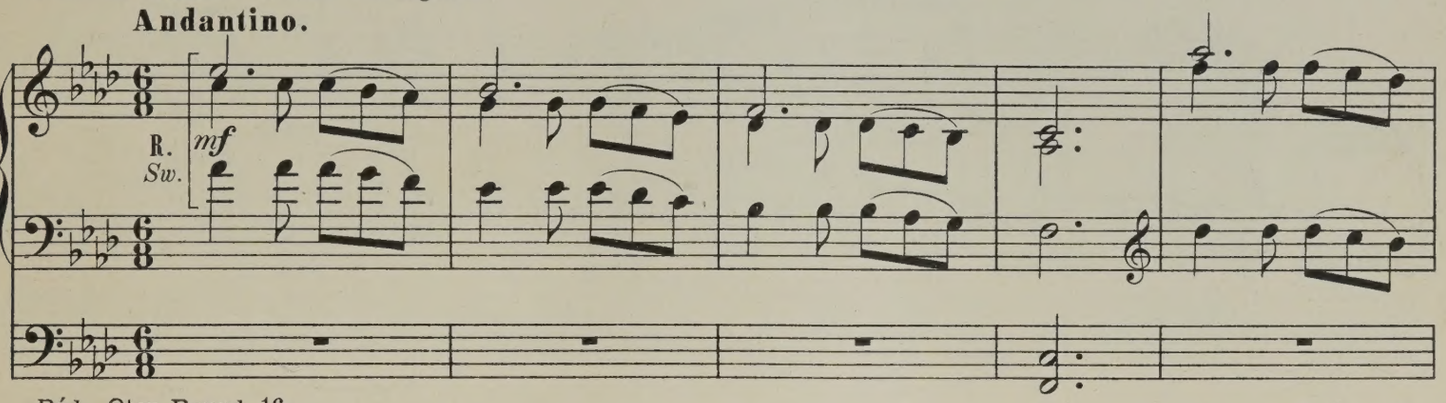

**Rallent.** **a Tempo.**



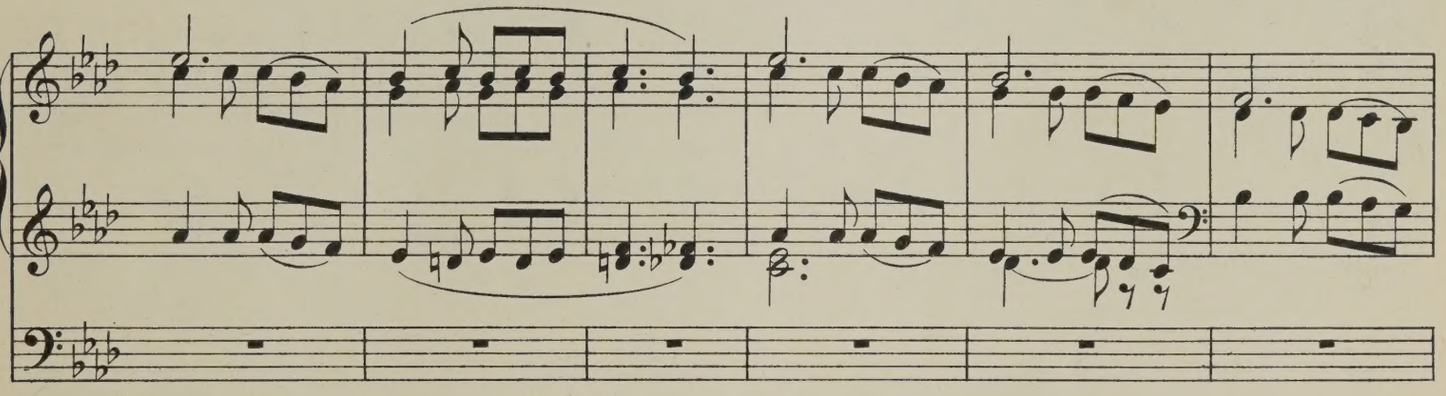


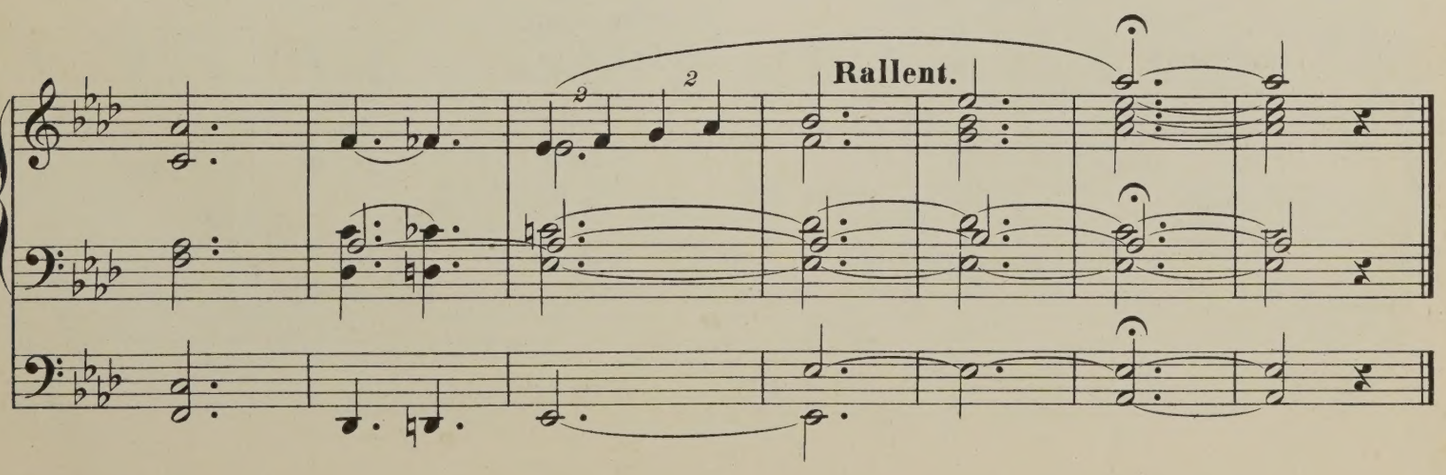

Otez Hautb. mettez
V. cél. et Gambe.

*Oboe in. draw Gamba*
*and Vox angelica.*




Péd. Otez Bourd. 16.
*Ped. Stop. Diap. 16 in.*





# TROIS IMPROVISATIONS

**pour Grand Orgue.** **R. de ACEVES.** Op. 97.

## *N° 3.*

Indication des jeux: Récit. Fonds & Anches 8 & 4. Préparez V. céleste et Gambe. Gd Orgue. Fonds & Anches 8 & 4. Pédale. Bourd. 8 & 16. Anches 8.

Prepare: *Swell. Foundation, Reeds 8 & 4. Prepare Vox angelica and Gamba. Great. All the 8 & 4. Foundation and Reeds. Pedal. 16 & 8 Foundation Reeds 8.*

**Andante maestoso.**

Manuale.

Pédale.

*f*

*f*

R. *Sw.*

*mf*

G.O. *Gt*

G.O. *Gt*

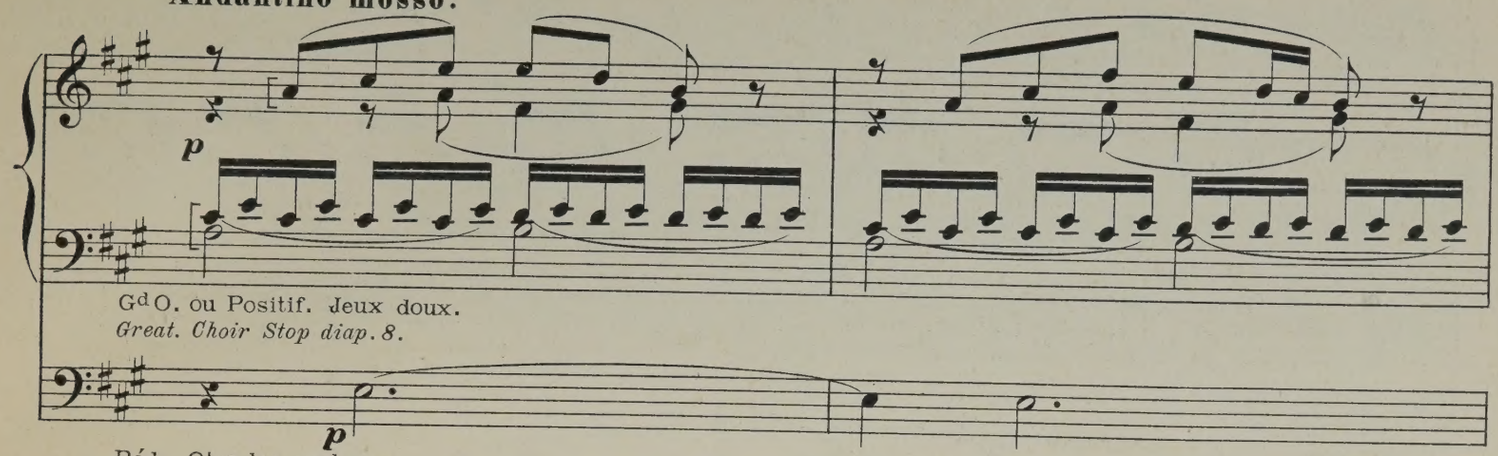
**Poco rallent.**

3

3

Récit. Voix cél. Viole d'am.
*Swell. Vox angel. and Gamba.*

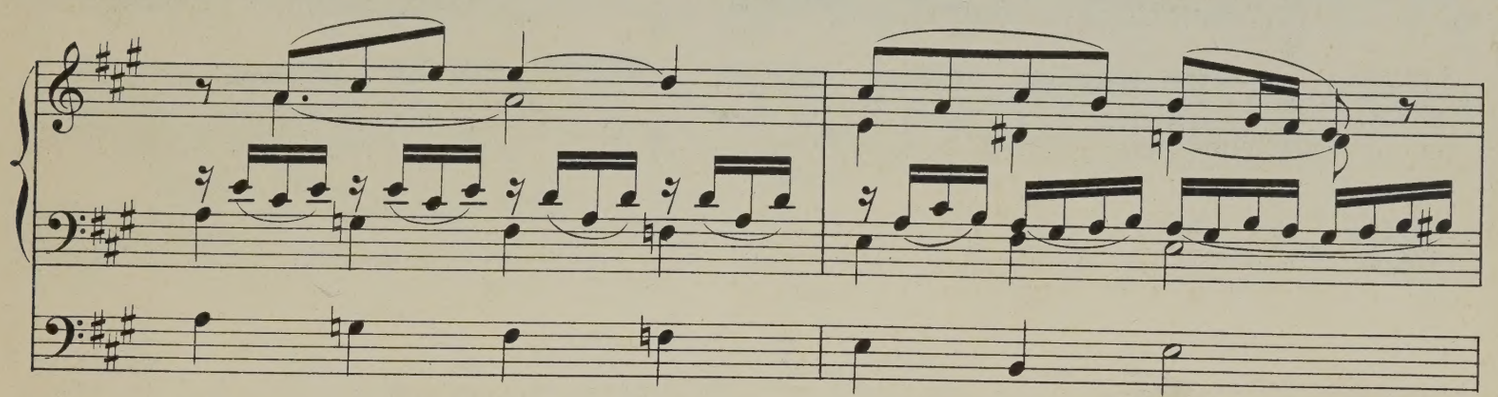
**Andantino mosso.**

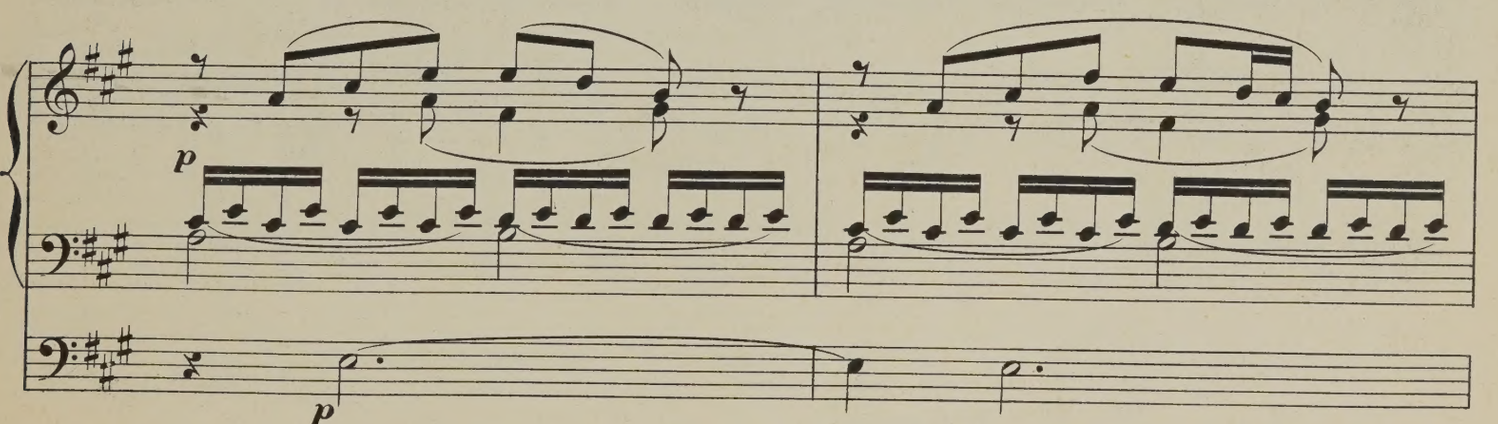


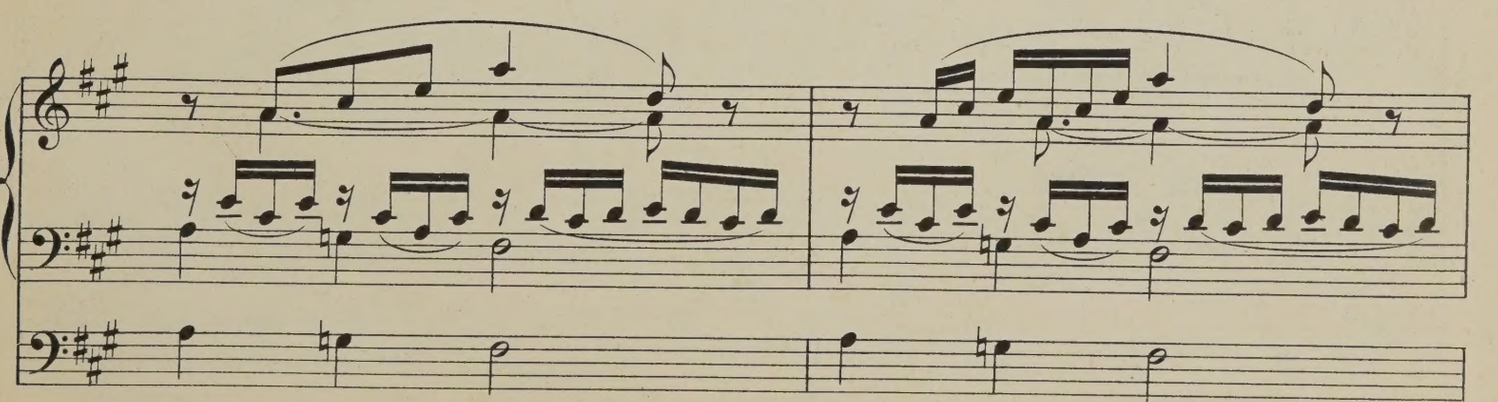

Gd O. ou Positif. Jeux doux.
*Great. Choir Stop diap. 8.*

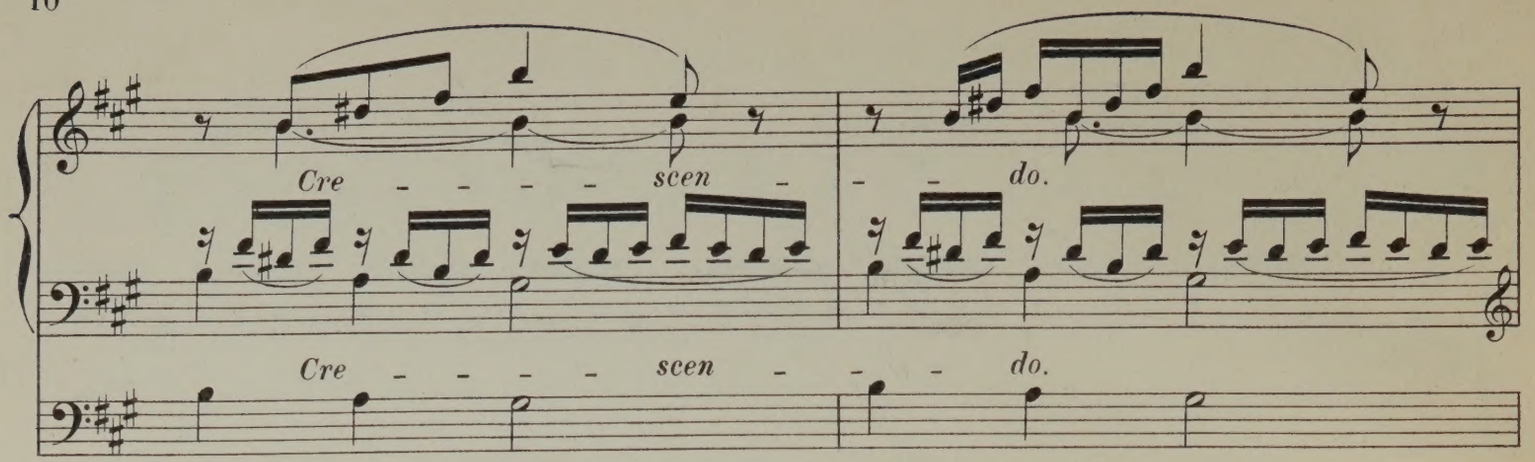


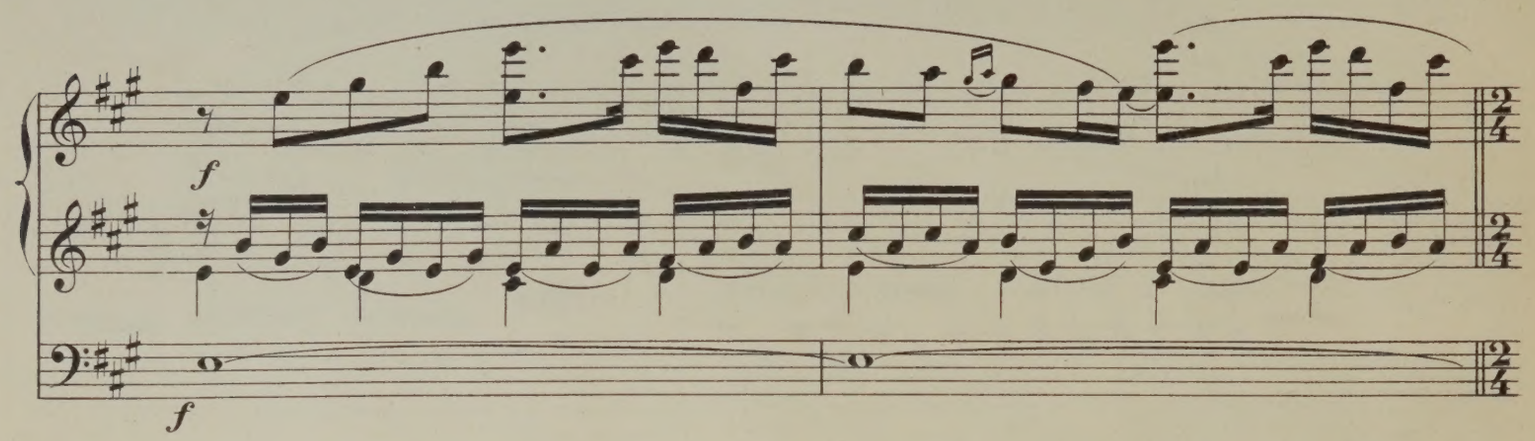

Péd. Otez les anches.
*Ped. Reeds in.*

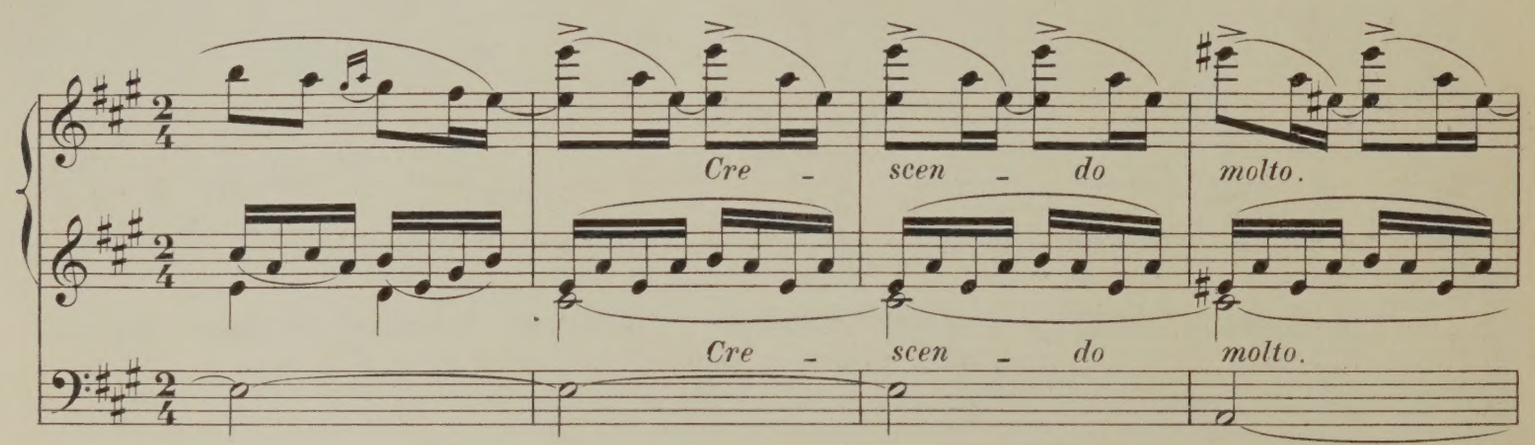




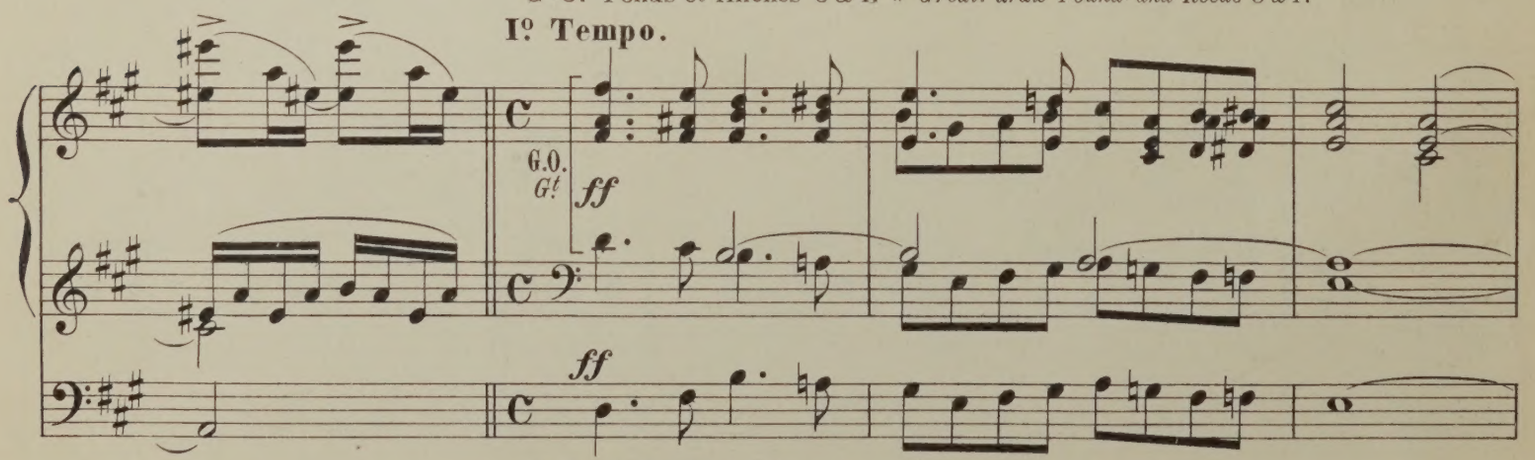


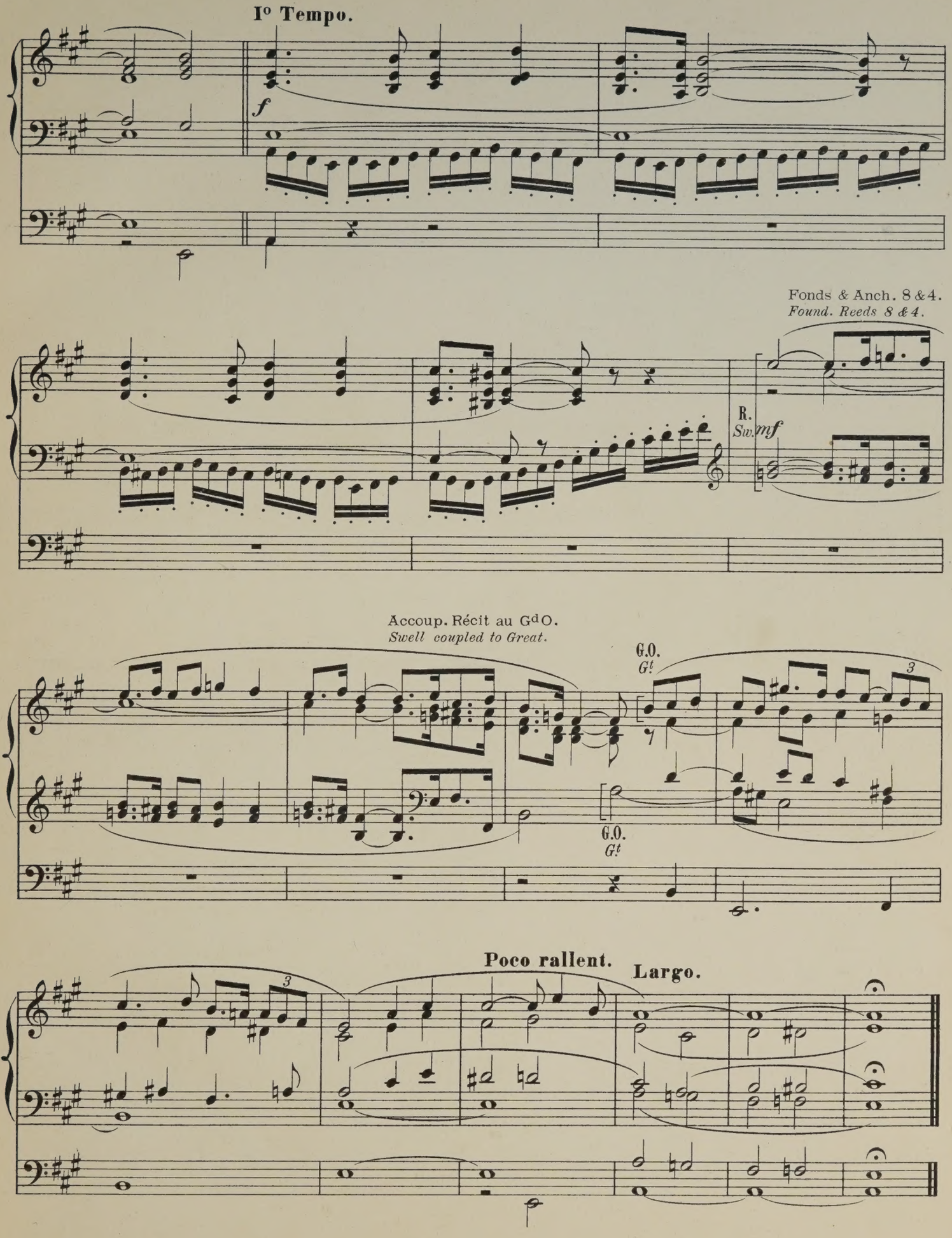




Otez V. cél. & Gambe.
G^d O. Fonds et Anches 8 & 4. ‖ *Vox angel. and Gamba in.*
*Great. draw Found and Reeds 8 & 4.*

**I^o Tempo.**




Péd. aj. les Anches 8.
*Ped. add. Reeds 8.*


Iº Tempo.
f
Fonds & Anch. 8 & 4.
Found. Reeds 8 & 4.
R.
Sw. mf
Accoup. Récit au GdO.
Swell coupled to Great.
G.O.
Gt
G.O.
Gt
3
Poco rallent.
Largo.
3

MAISON H. LEMOINE & Cie ÉDITEURS DE MUSIQUE PARIS & BRUXELLES 1901

# Musique

POUR

# GRAND ORGUE

**GOUNOD Ch.** **Fête de Jupiter** . . . . . 7.50
Transcription de C. LORET

— — **Vision de Jeanne d'Arc** 4. »
Transcription de A. DESLANDRES

— — **Prélude de la Messe de Jeanne d'Arc** . . . . . *net* 2.50
avec 8 Trompettes chromatiques et 3 Trombones.

**LEMOINE L.** **Deux Pièces** . . . . . 7.50
N° 1 Communion
2 Pastorale

**LORET C.** **Marche Triomphale** . . . 6. »

**MAILLY A.** **3 Morceaux** . . . . . 7.50
N° 1 Invocation
2 Andante con moto
3 Christmas - Musette

**GALEOTTI C.** **Deux Pièces** . . . . . 6. »
N° 1 Pastorale
2 Idylle
Transcription de LÉON LEMOINE

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**GORTHIER H.** **3 Préludes & Fugues** . . 9. »

# Easy Pieces for the Organ

BY

## MORTON BAILEY, MUS. B., F.R.C.O.

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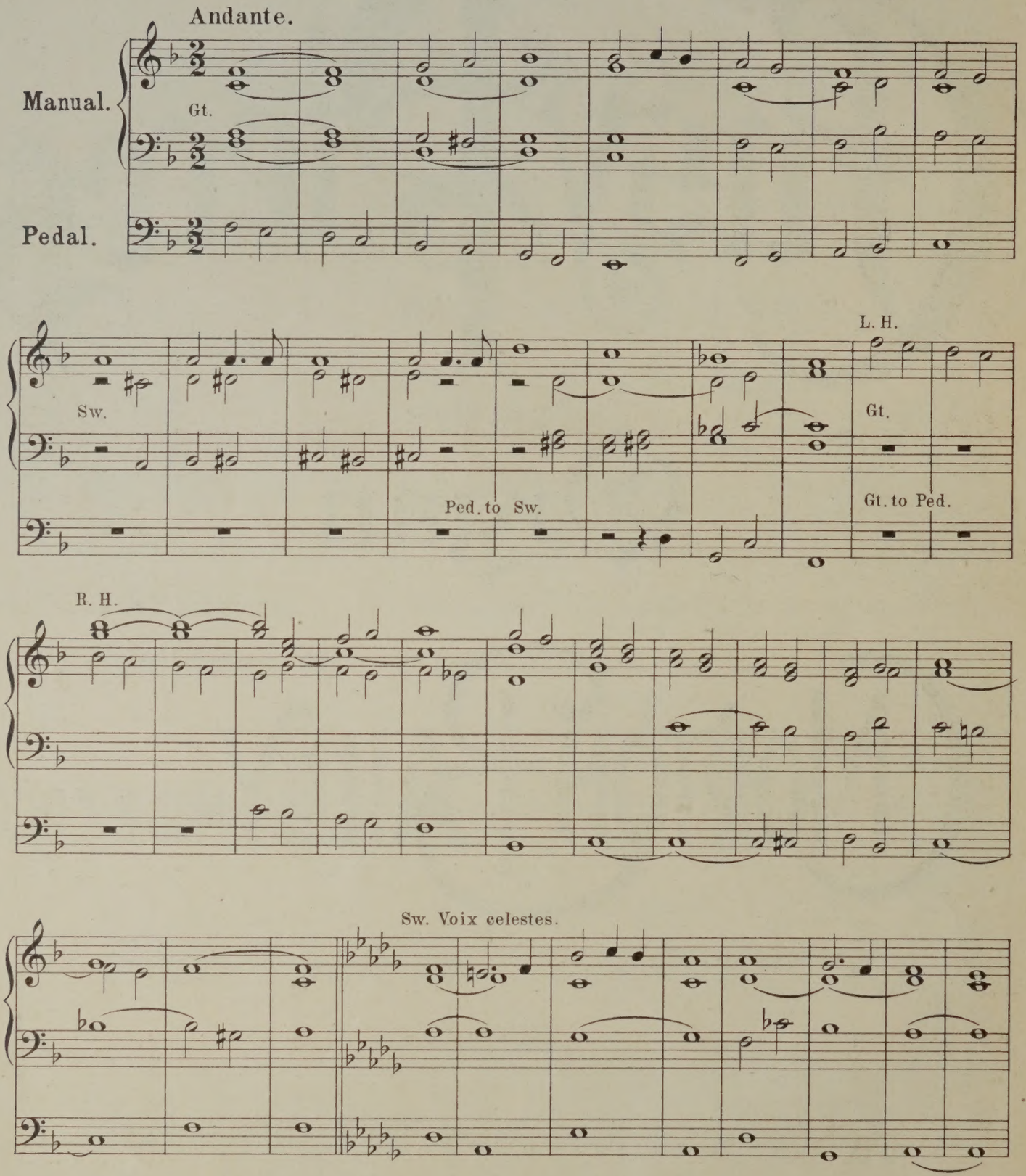
89, NEWMAN STREET, OXFORD STREET.
LONDON, W.

Printed by Oppenheimer Bros, Leipzig

Prepare: Gt. Clarabella coup to Sw.
Sw. to Oboe.
Ped. 16 ft coup to Gt.

# Priere.

C. Morton Bailey, Mus. Bac., F.R.C.O.

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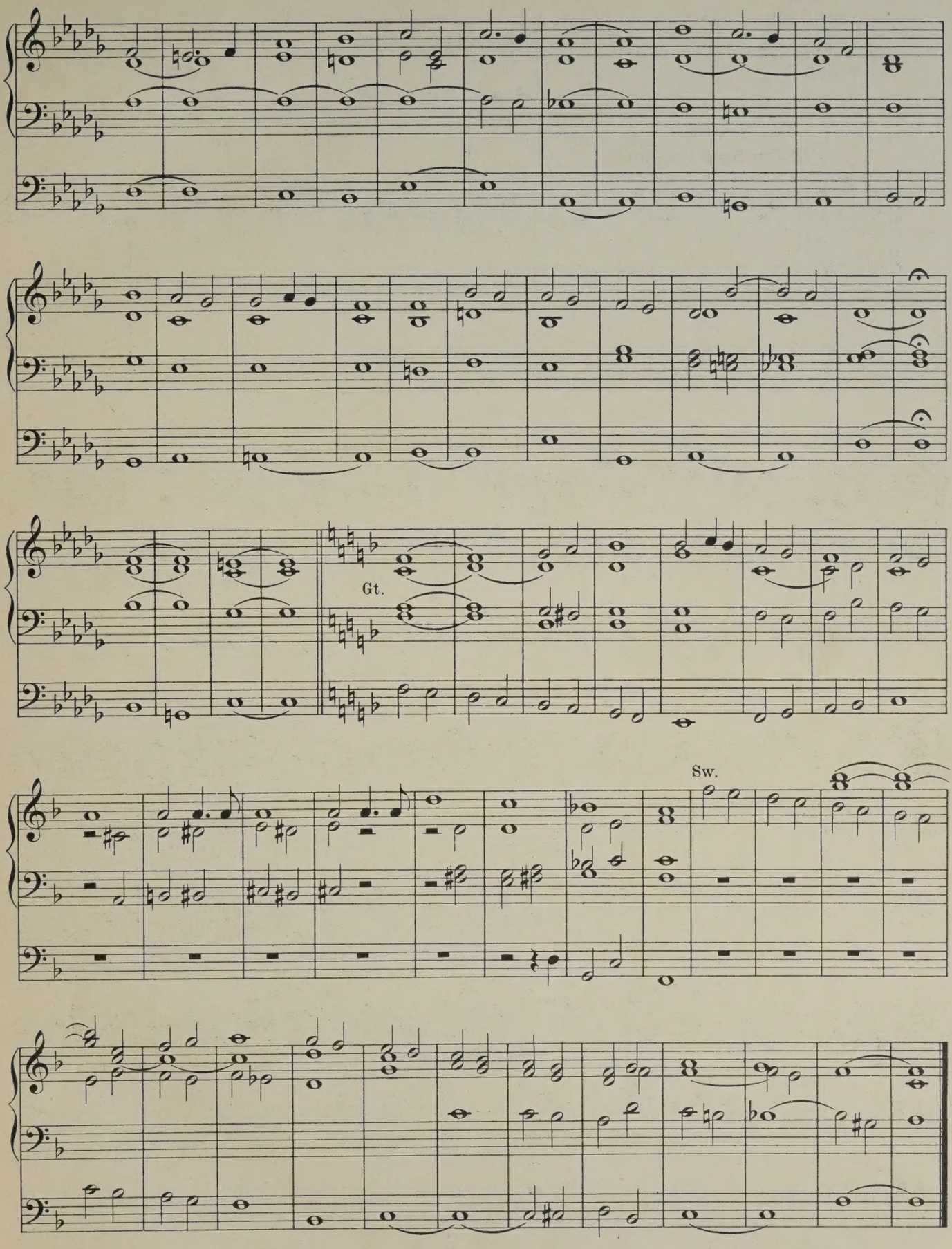
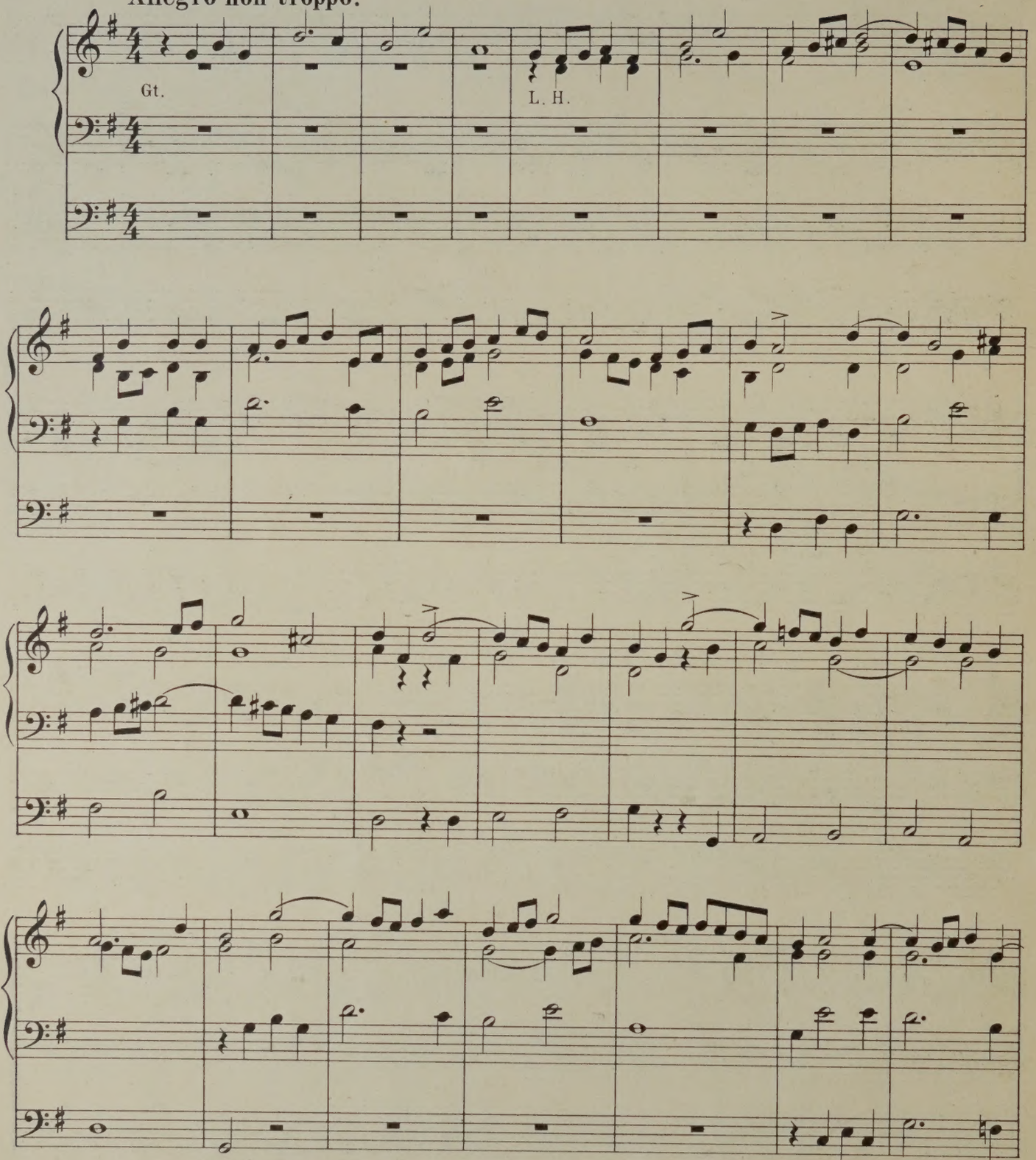

Gt.
Sw.

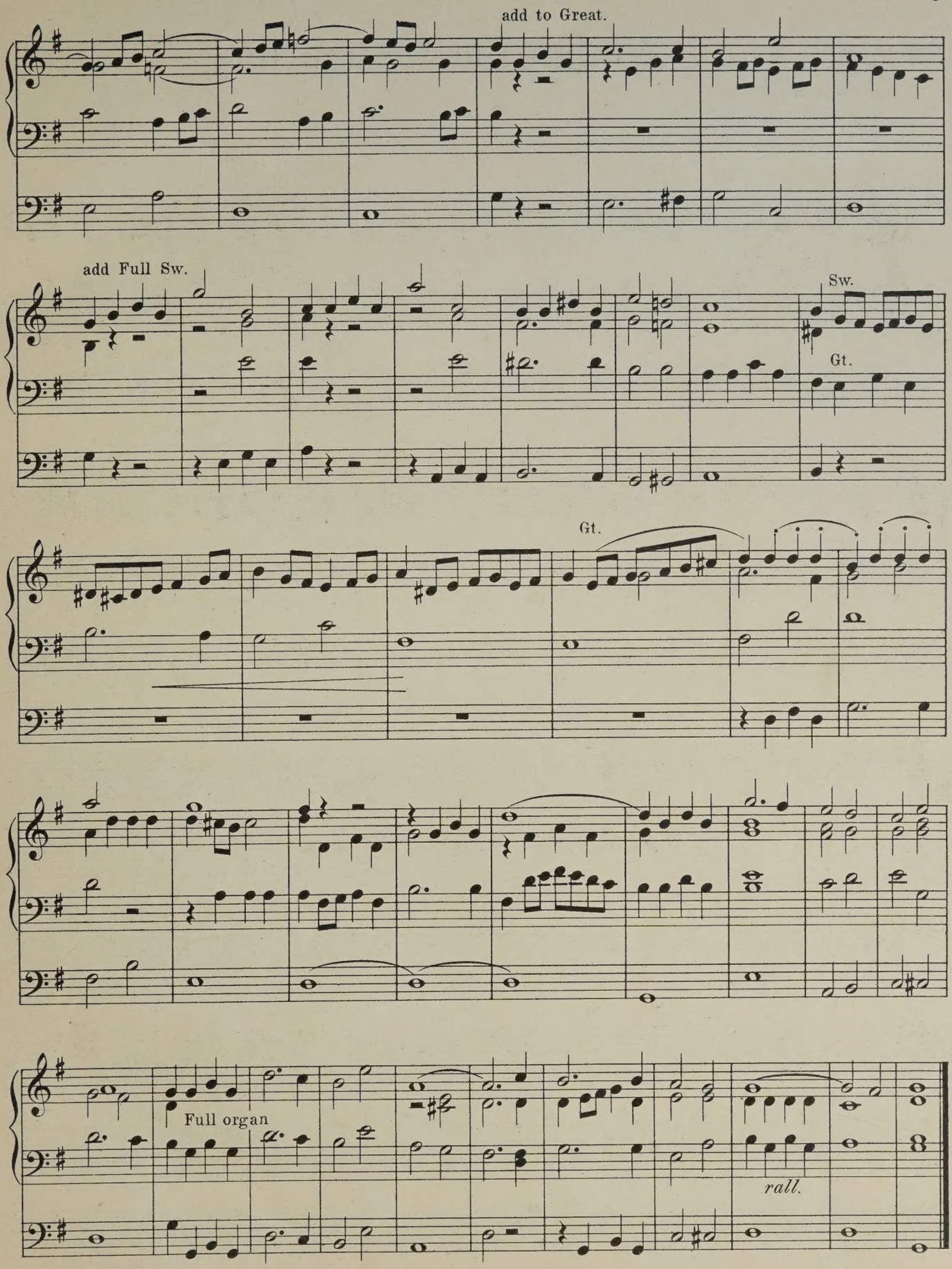
Prep: Gt. to Prin:
Sw. to Oboe.
Ch. 8 and 4.

# Fugue.

(4 parts.)

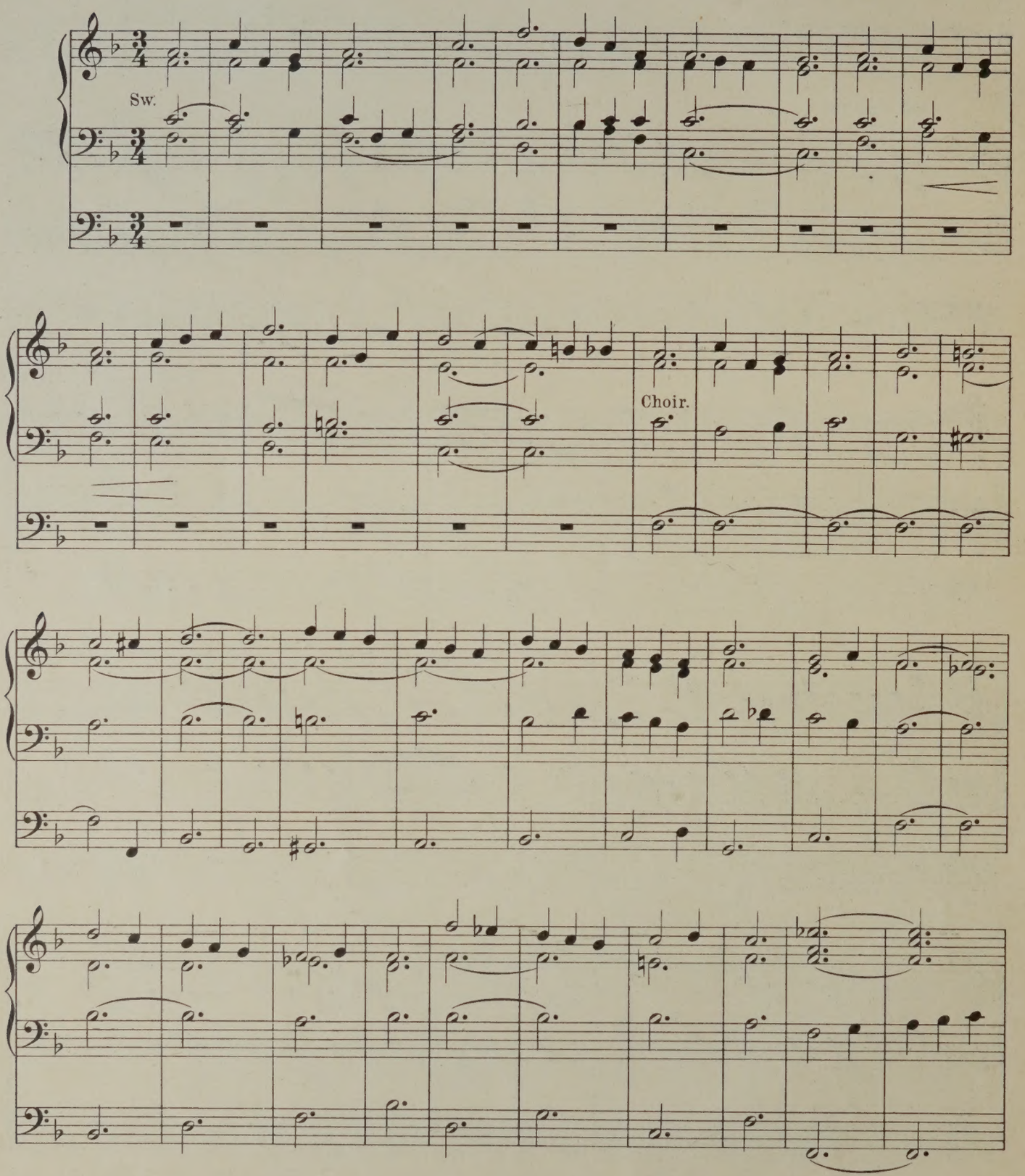
**Allegro non troppo.**

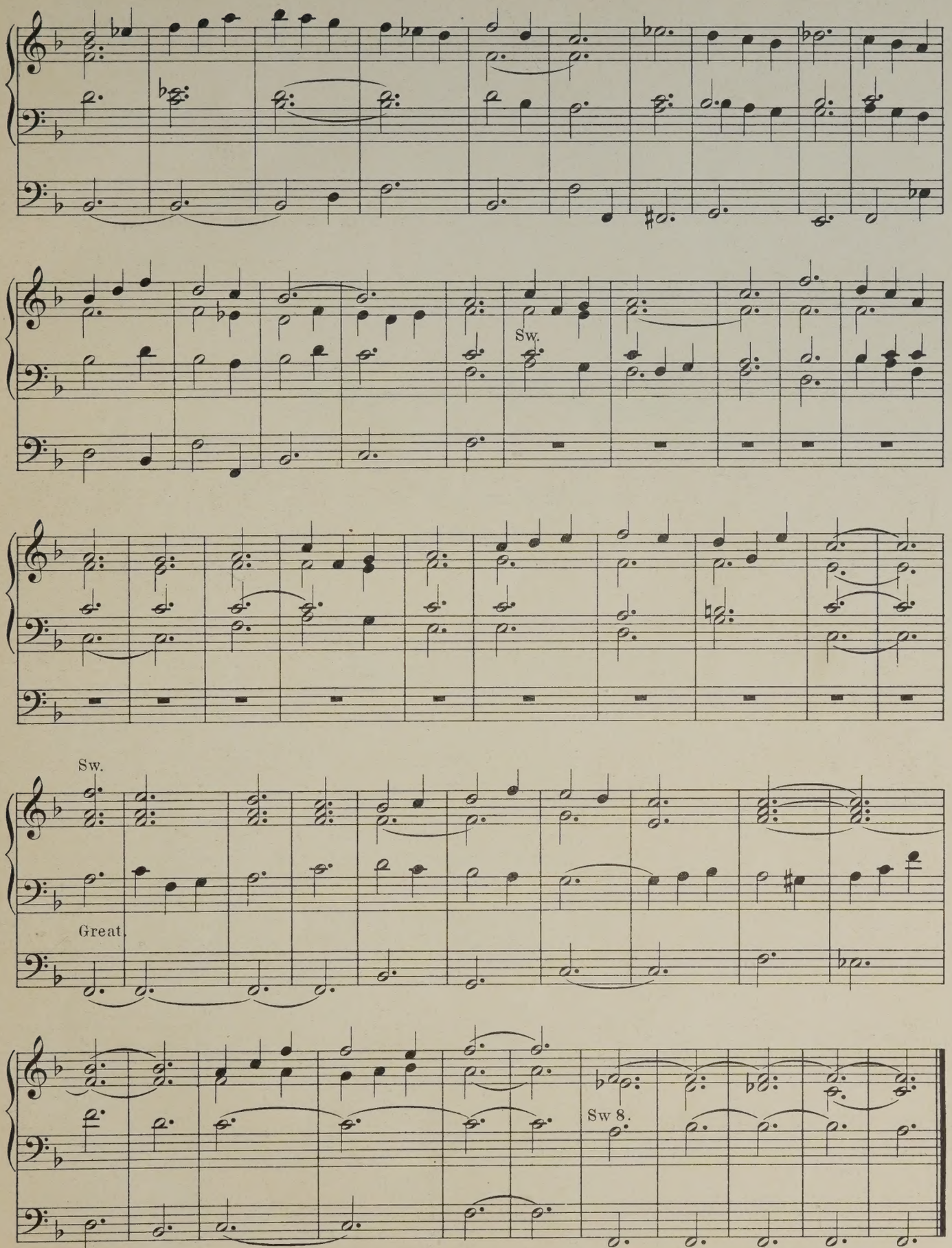



add to Great.
add Full Sw.
Sw.
Gt.
Gt.
Full organ
rall.

Prep: Sw. 8. 4.
Choir Gamba coup to Sw.
Gt. Open Diap & Clar.
Ped. 16 ft coup to Ch.

# Andantino tranquillo.




Sw.
Sw.
Great.
Sw 8.

# Deux Pièces

## Pastorale
## Idylle

DE

## Césare GALEOTTI

*Transcrites pour*

GRAND ORGUE

par

**Léon LEMOINE**

*Prix : 6 fr.*

HENRY LEMOINE & Cie
17, Rue Pigalle, PARIS. BRUXELLES, Rue de l'Hôpital, 44.
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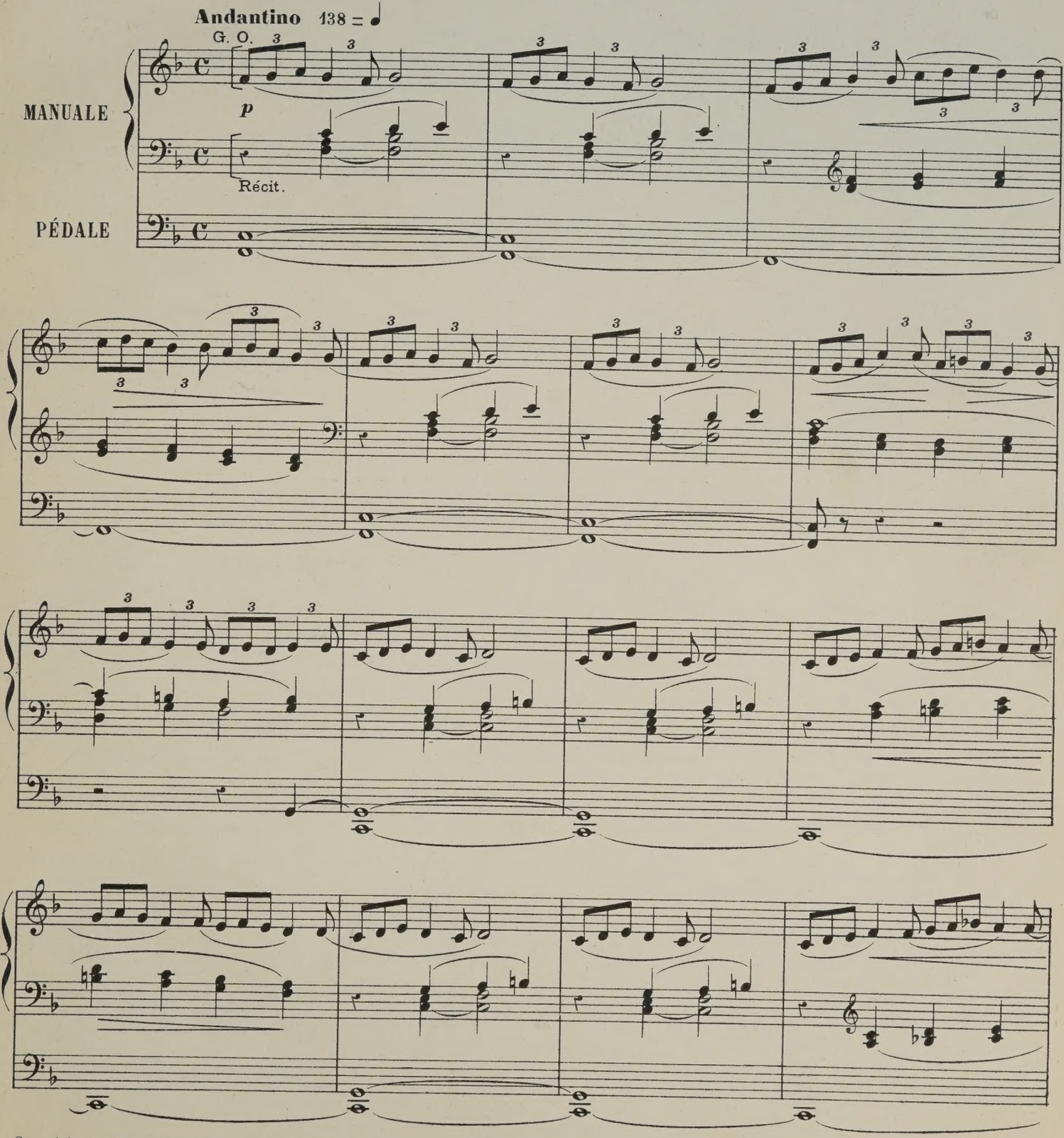
# N° 1

# PASTORALE

**Cesare GALEOTTI.** Op: 18.

Transcription pour Grand Orgue
par **Léon LEMOINE**

Récit: Flûte 8 et 4.
Grand Orgue: Bourdon de 8
acc. les claviers
Pédale: Bourdon de 8.

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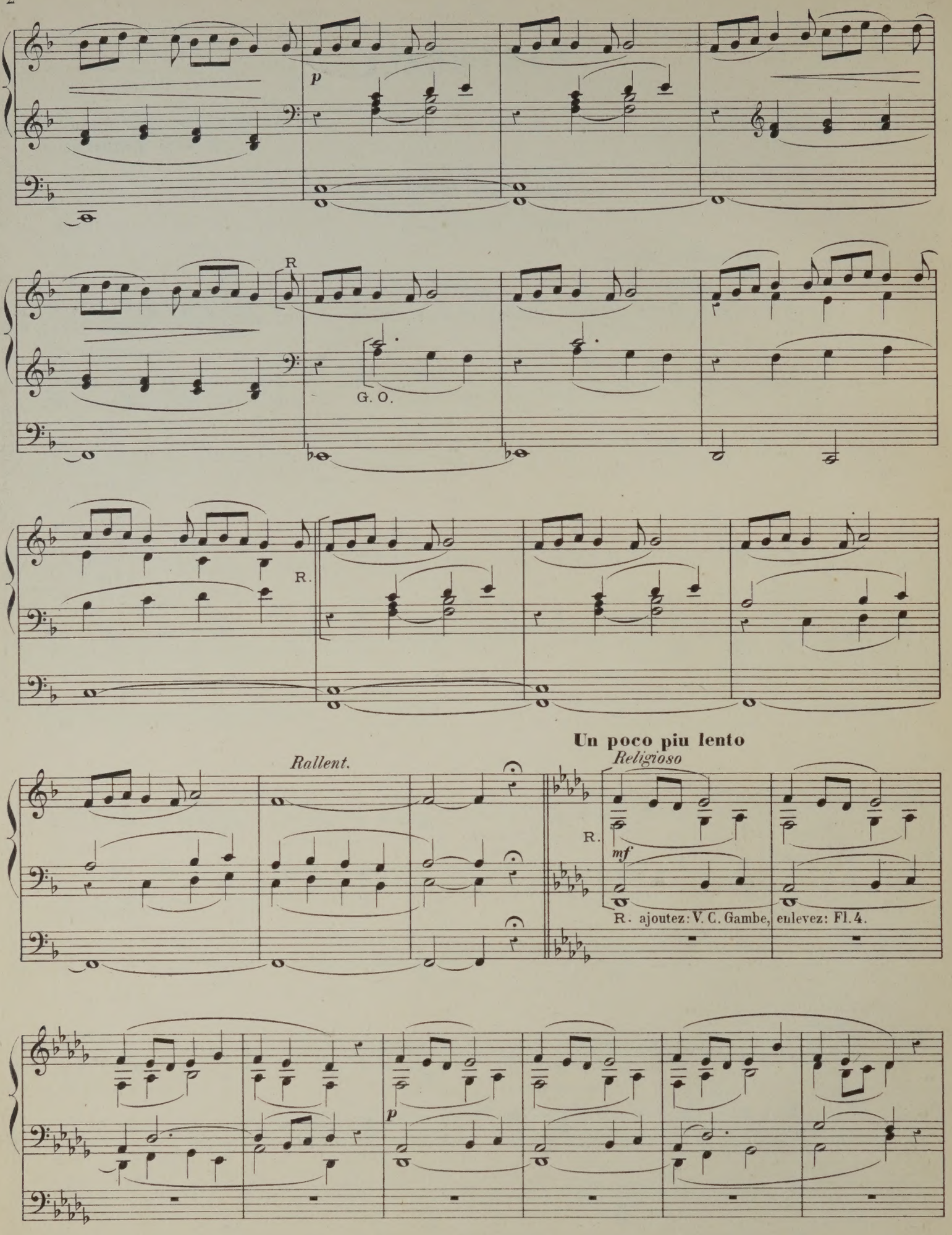
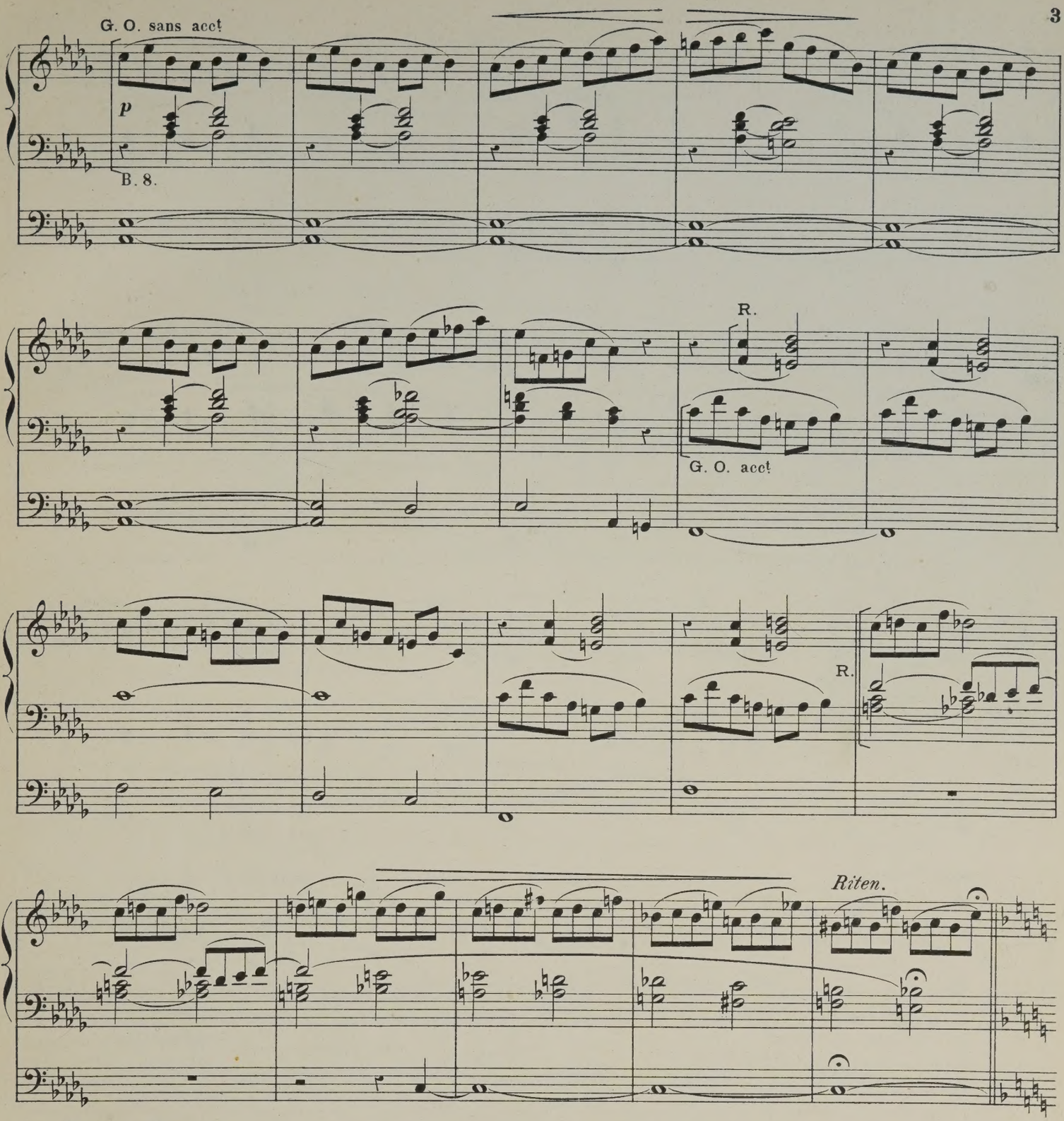
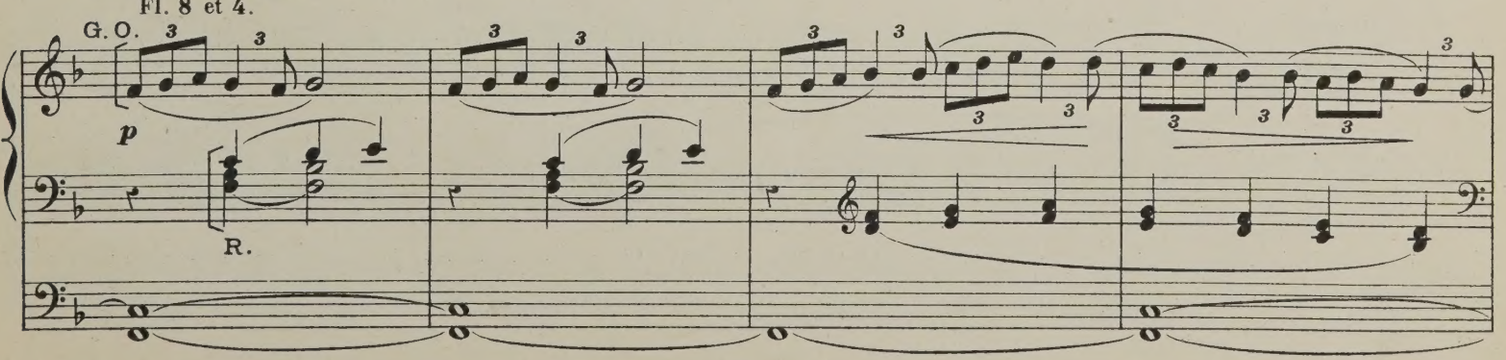
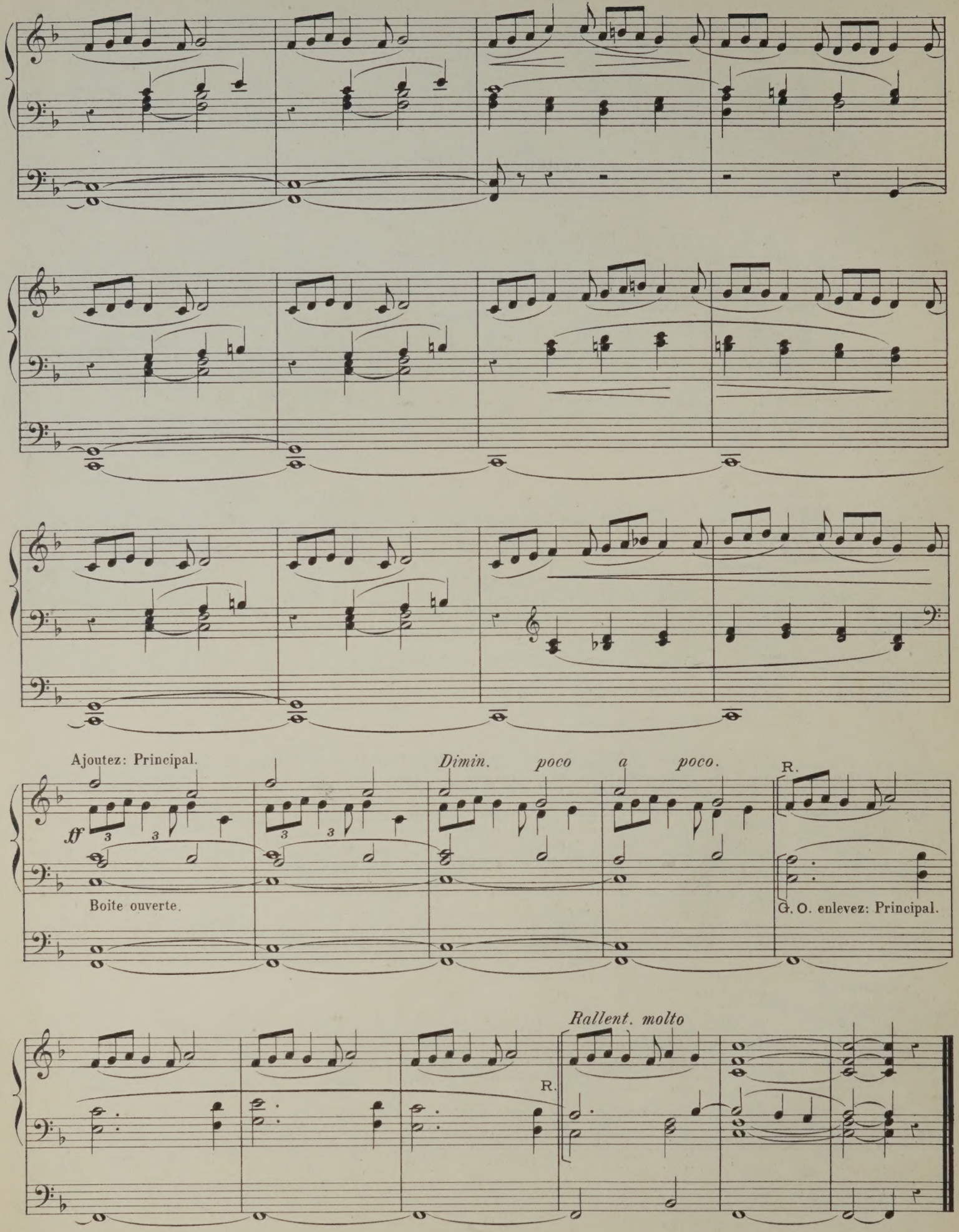

p
R
G. O.
R.
Rallent.
Un poco piu lento
Religioso
R.
mf
R. ajoutez: V. C. Gambe, enlevez: Fl. 4.
p




**Tempo I°**

Enlevez: V. C. Gambe
Fl. 8 et 4.




Ajoutez: Principal.
Dimin. poco a poco.
R.
ff
Boite ouverte.
G. O. enlevez: Principal.
Rallent. molto
R.

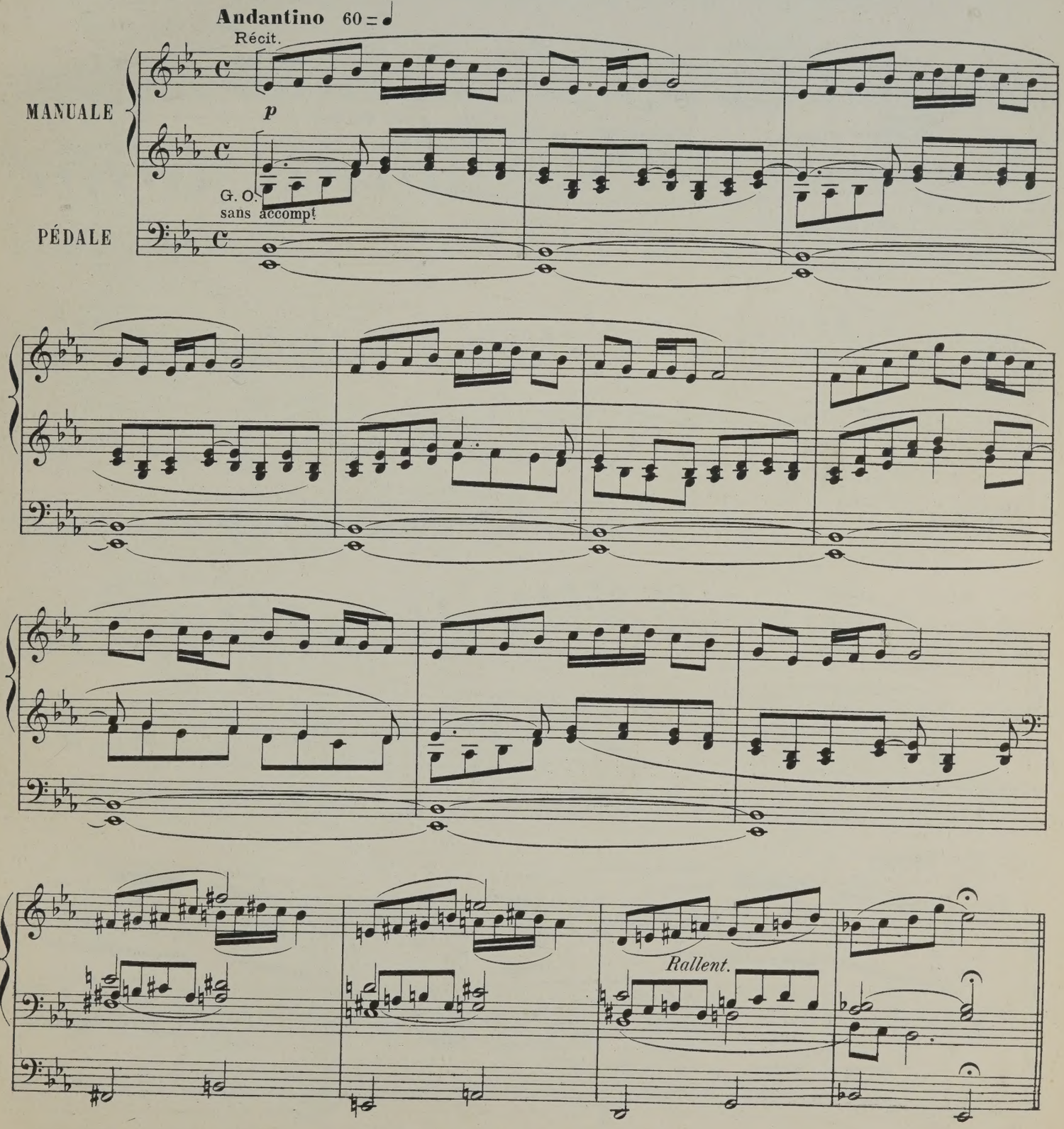
# N° 2

# IDYLLE

**Cesare GALEOTTI.** Op: 76.

Transcription pour Grand Orgue
par **Léon LEMOINE**

Récit: Hautbois. Flûte 8.
Grand Orgue: Bourdon de 8.
Pedale: Bourdon de 8.

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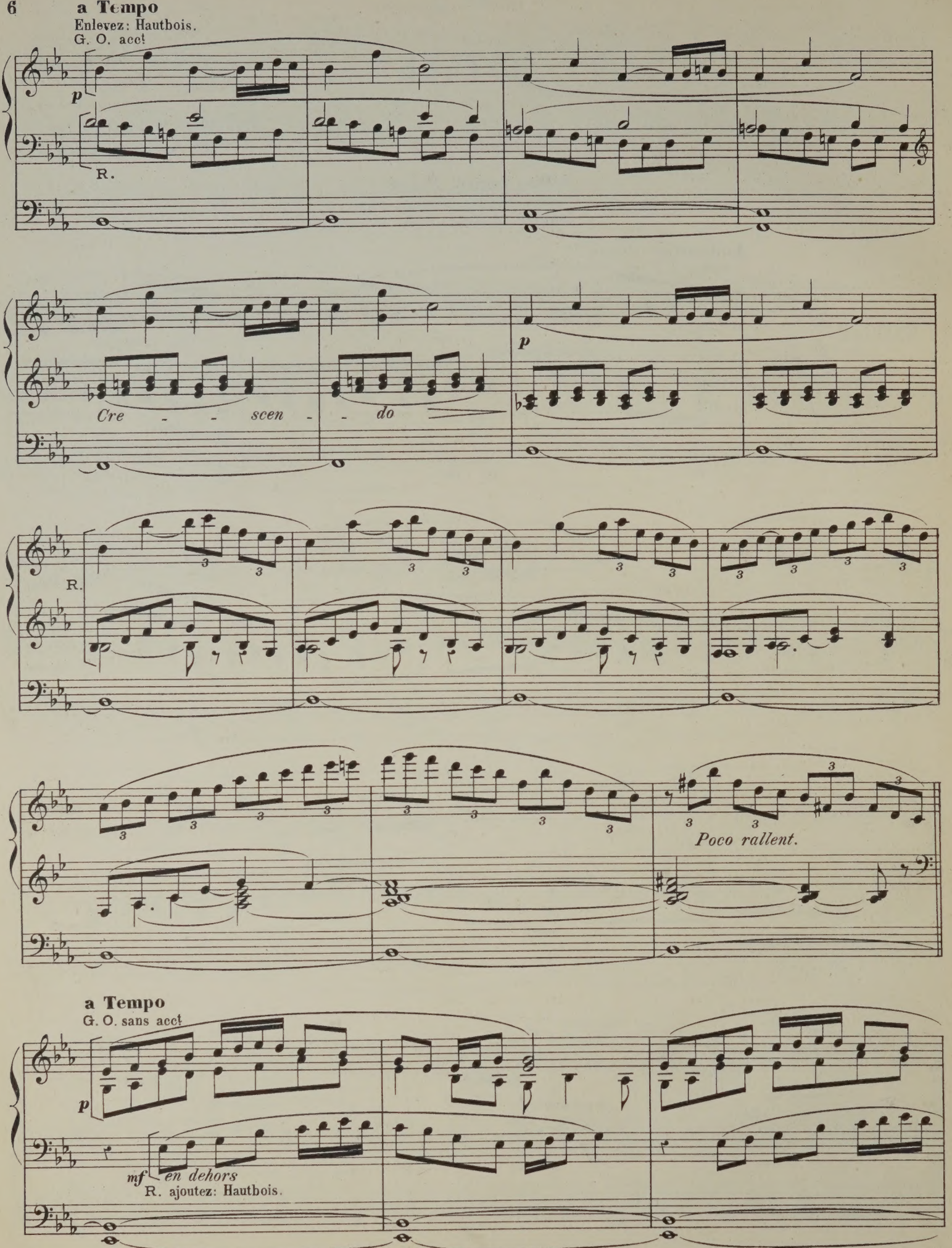
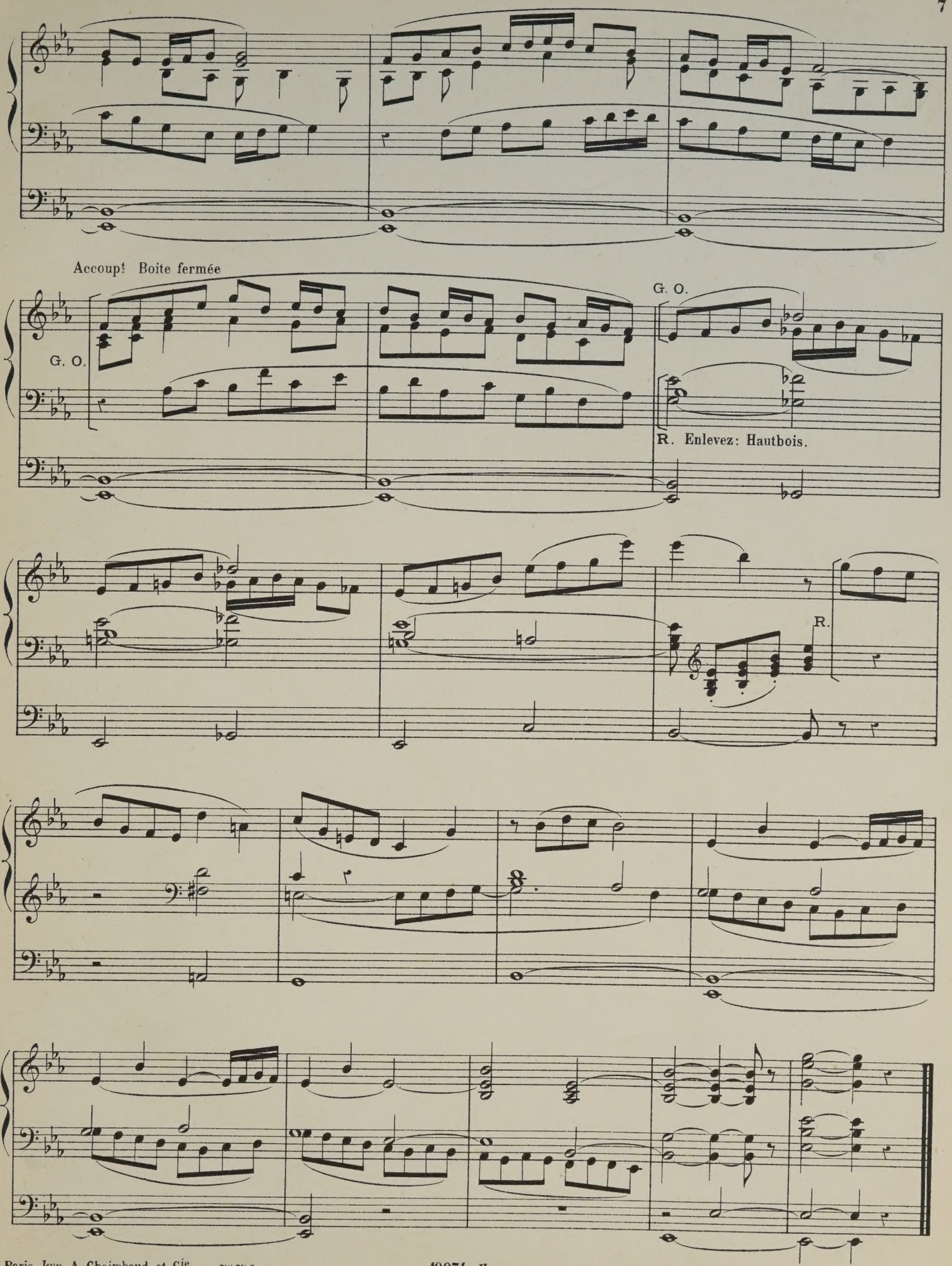

a Tempo
Enlevez: Hautbois.
G. O. acct
p
R.
Cre - - scen - - do
p
R.
Poco rallent.
a Tempo
G. O. sans acct
p
mf en dehors
R. ajoutez: Hautbois.




Paris, Imp. A. Chaimbaud et Cie GULON Grav

19074. H.

MAISON H. LEMOINE & Cie EDITEURS DE MUSIQUE PARIS & BRUXELLES 1901

# Musique

POUR

# GRAND ORGUE

**GOUNOD Ch.** **Fête de Jupiter** . . . . . 7.50
Transcription de C. LORET

— — **Vision de Jeanne d'Arc** 4. »
Transcription de A. DESLANDRES

— — **Prélude de la Messe de Jeanne d'Arc** . . . . . *net* 2.50
avec 8 Trompettes chromatiques et 3 Trombones.

**LEMOINE L.** **Deux Pièces** . . . . . 7.50
N° 1 Communion
2 Pastorale

**LORET C.** **Marche Triomphale** . . . 6. »

**MAILLY A.** **3 Morceaux** . . . . . 7.50
N° 1 Invocation
2 Andante con moto
3 Christmas - Musette

**GALEOTTI C.** **Deux Pièces** . . . . . 6. »
N° 1 Pastorale
2 Idylle
Transcription de LÉON LEMOINE

*Copyright by H. Lemoine et Cie 1901*

**GUENTHER H.** **3 Préludes & Fugues** . . 9. »

185

à Mr. Alfred LEBEAU

*Organiste de St. Ambroise, à Paris.*

# FANTAISIE

POUR

## Orgue

*Pouvant servir pendant une*
*Messe Basse Solennelle*

PAR

# OMER GUIRAUD

*Organiste de l'Insigne Basilique St. Sernin à Toulouse*

Pr. 5f

*Paris.* **GRAFF** *editeur.*
*1. rue de Mezières /près St. Sulpice./1.*

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A MONSIEUR ALFRED LEBEAU,
*Organiste de St Ambroise à Paris.*

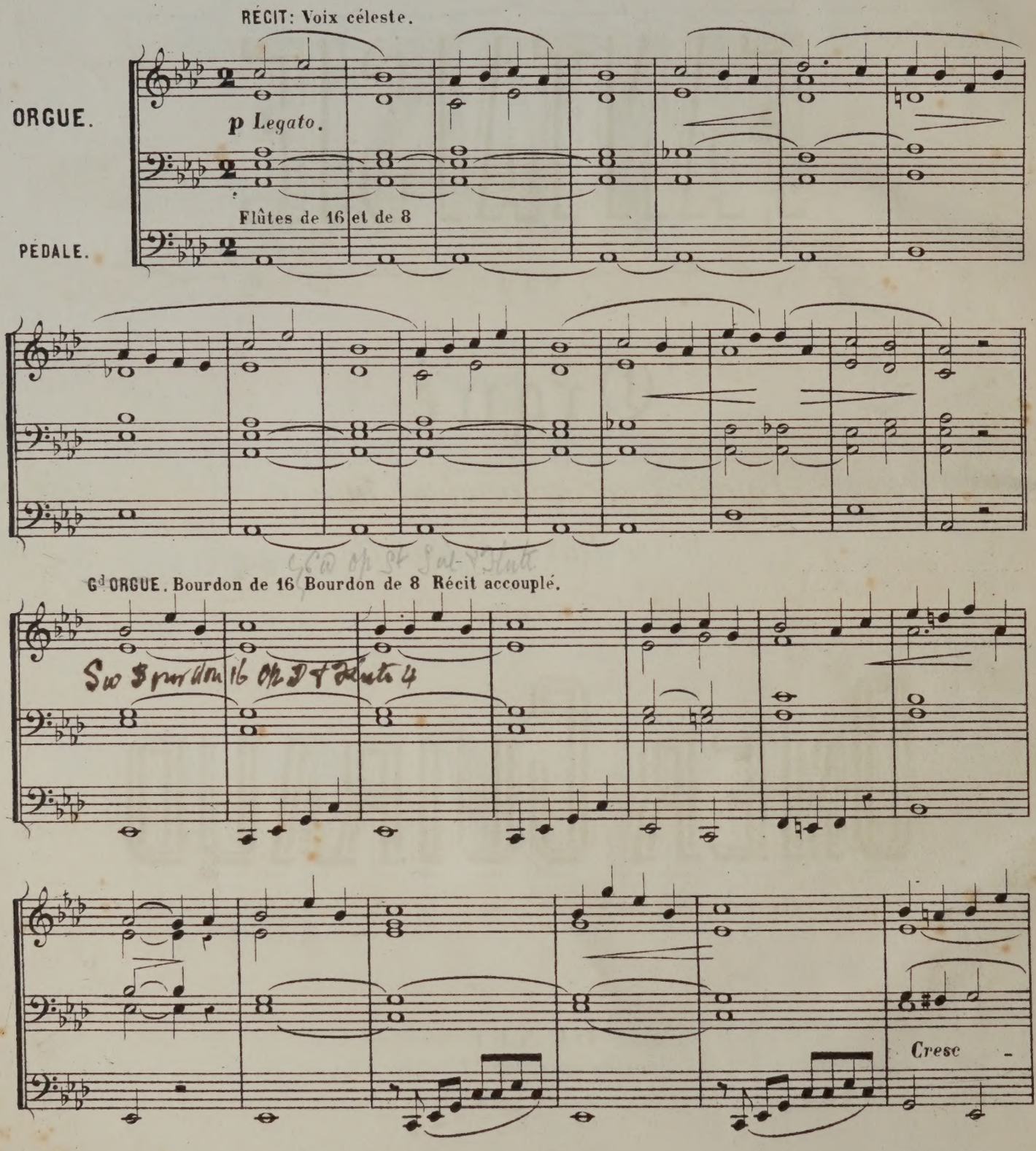
# FANTAISIE

*POUR MESSE BASSE SOLENNELLE.*

**POUR ORGUE**

par **OMER GUIRAUD.**
*Organiste de St Sernin.*

Prix: 5f »

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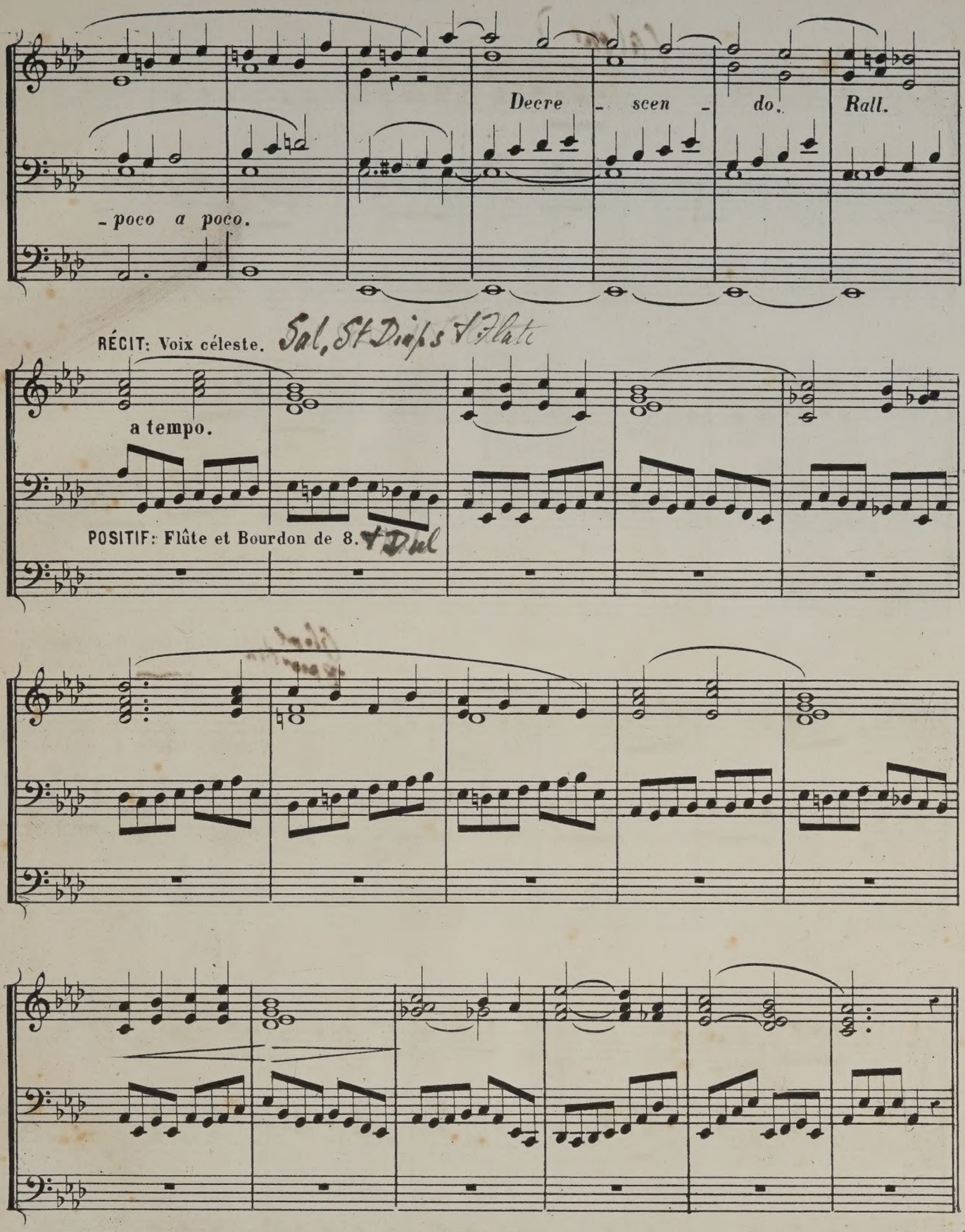
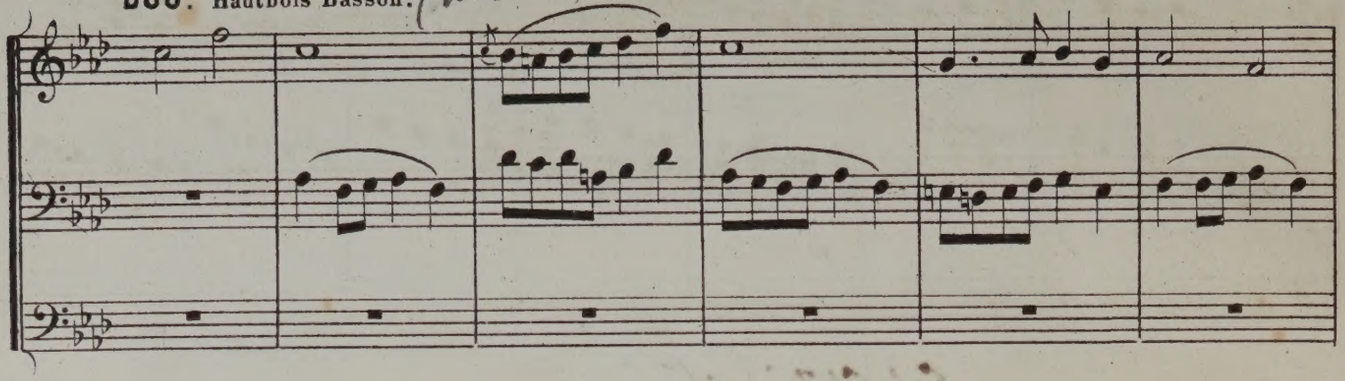
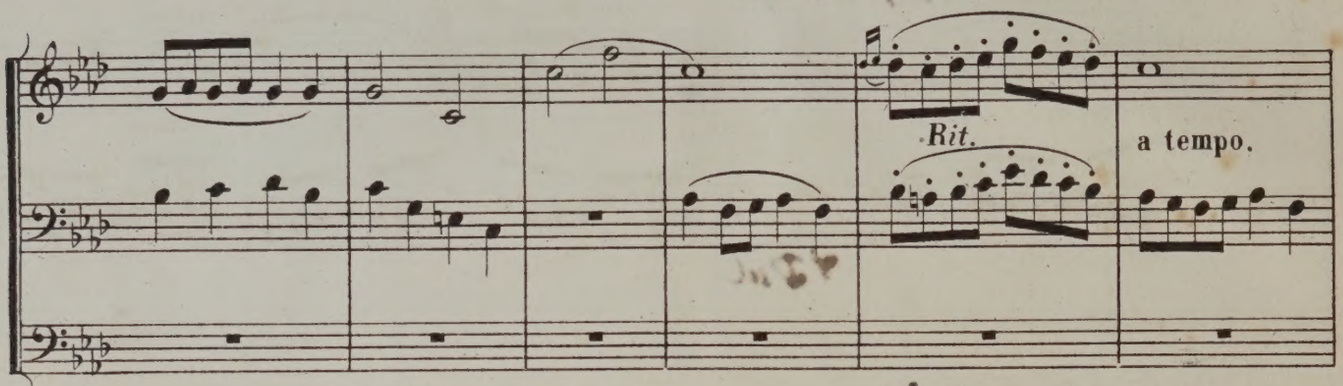

Decre - scen - do.
Rall.
- poco a poco.
RÉCIT: Voix céleste.
Sal, St Diap's + Flute
a tempo.
POSITIF: Flûte et Bourdon de 8.
+ Dul

188

**DUO.** Hautbois Basson. (alone)

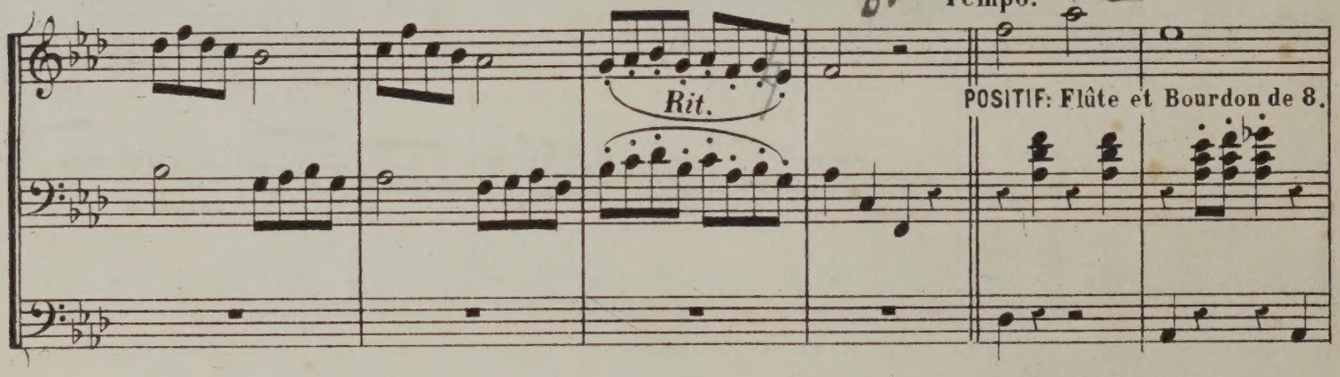


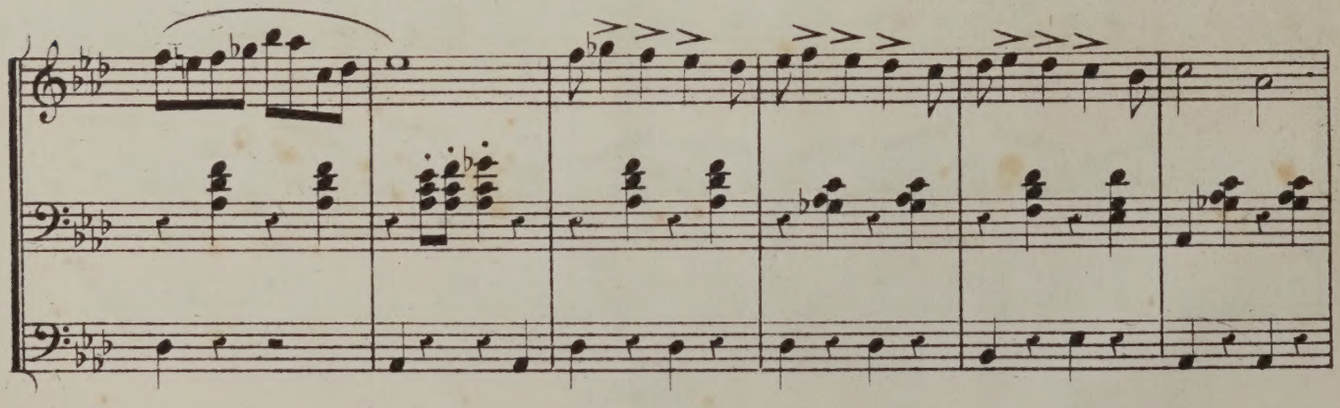


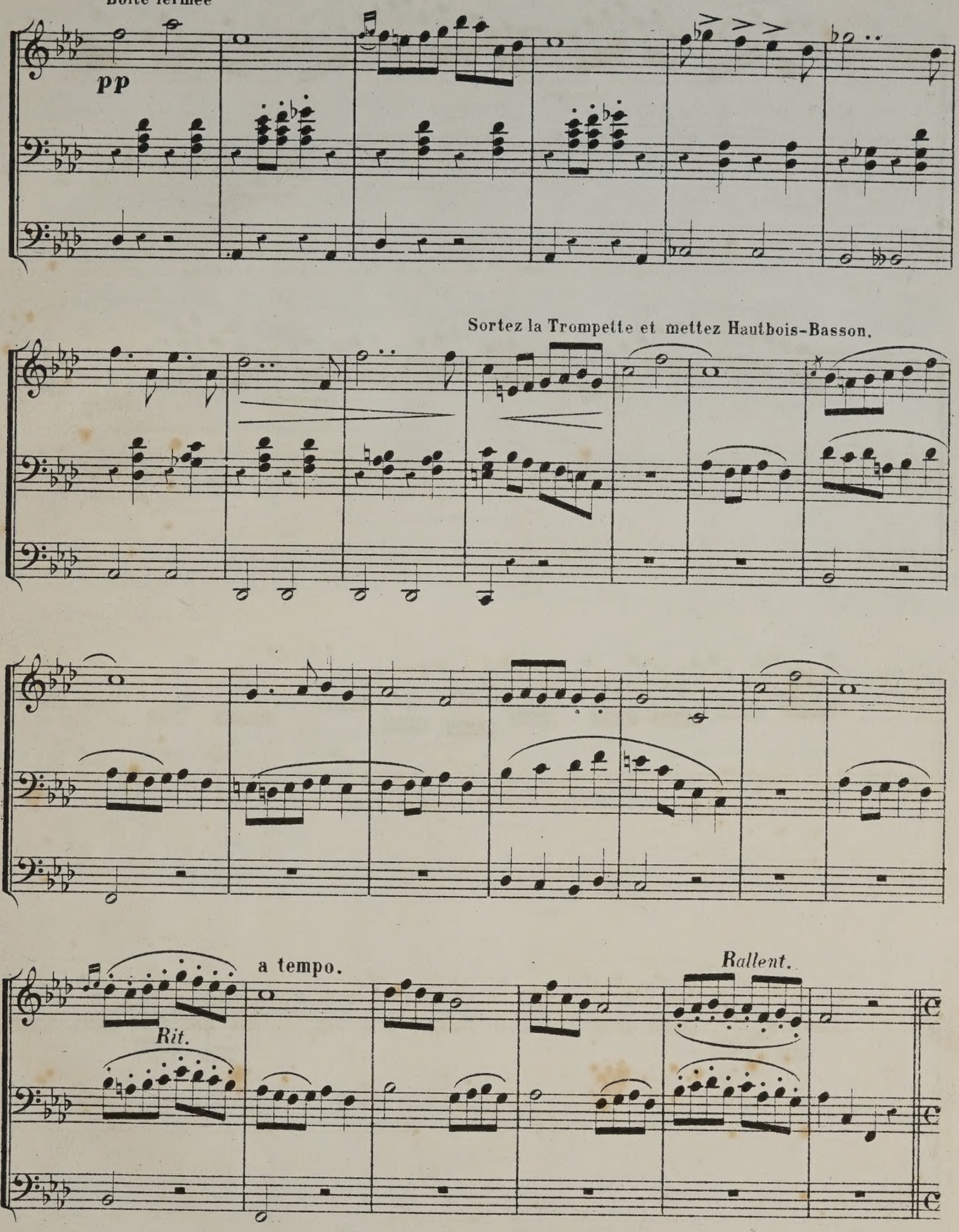

Obot Bourdon

RÉCIT: Trompette harmonique et Tremolo (Boîte ouverte.)

Tempo.




Boîte fermée
pp
Sortez la Trompette et mettez Hautbois-Basson.
a tempo.
Rallent.
Rit.

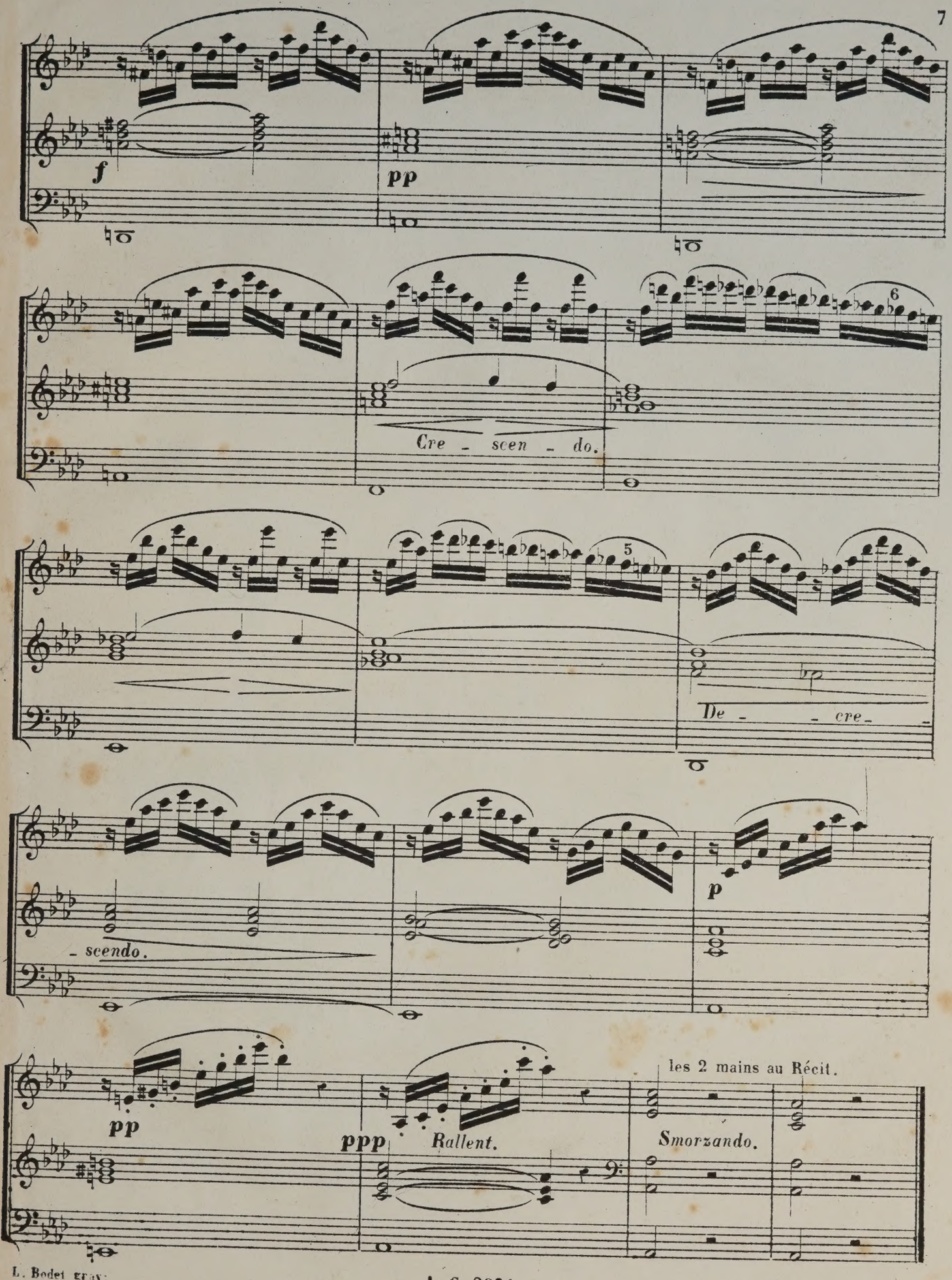
Gd ORGUE: Flûte harmonique de 8.

RÉGIT: Voix humaine et Trémolo

*pp* *Un poco meno.*

*Rallent.*

*a tempo.*




L. Bodet grav:

A. G. 2954.

Imp: Delay, 41, rue Rodier.

à Mr. Ferdinand de CRAYWINCKEL, Organiste-Compositeur à BORDEAUX.

# Le Jugement Dernier (1)

## GRAND OFFERTOIRE

pour une Réception d'Orgue

Lith. Berr et Simonnaire, Boulogne s/ mer.

PAR **C. L. HANON**

3me. EDITION.

PRIX : 6 Fcs

Chez l'Auteur à **BOULOGNE-S-MER** (PAS-DE-CALAIS.)

MUSIQUE A MAINS
J. KATTO
CALERIE DU ROI 10
BRUXELLES

(1) *D'après les demandes souvent réitérées de nos élèves et de nos amis, nous nous sommes décidé à arranger spécialement pour l'Orgue ou l'Harmonium avec une partie de pédales adlibitum cette présente Edition. Nous y avons donné toutes les indications nécessaires pour que ce morceau produise l'effet le plus grandiose.*

# EXPLICATION DU MORCEAU D'ORGUE,

# LE JUGEMENT DERNIER. (1)

1°.— La trompette commande aux morts de sortir de leurs tombeaux.

2°.— On entend un frémissement général.

1° BIS.— La trompette se fait entendre une deuxième fois.

2 BIS.— Nouveau frémissement.

3°.— Tremblement de terre, bouleversement général, résurrection.

4°.— Dialogue entre deux âmes dont l'une reproche à l'autre d'avoir causé sa perte.

*(On commence d'abord pp.. ensuite crescendo, puis, de plus en plus fort.)*

5°.— PRIÈRE. L'âme paraissant devant le Souverain juge, lui adresse une prière remplie de soupirs, de larmes, de supplications et de gémissements.

6°.— La voix de Dieu se fait entendre, terrible comme le tonnerre. *(Ici, on doit faire le tonnerre. On fait le tonnerre au moyen d'une pédale qui porte ce nom ; ce n'est que sur les orgues à tuyaux qu'on peut produire cet effet.)*

7 .— Les Démons viennent accuser et charger le plus possible l'âme coupable.

8°.— L'âme ne trouvant nulle part de secours, adresse à Dieu une seconde prière plus sentie et plus poignante encore que la première.

9°.— Dieu répond, mais reste inexorable ; l'heure de la miséricorde est passée.

10°.— Séparation des bons d'avec les méchants.

11°.— Dernier gémissement qui se perd dans l'immensité.

---

(1) En publiant une nouvelle édition du *Jugement dernier* nous avons cru bon, pour nous rendre aux désirs de nos nombreux élèves, de résumer brièvement les idées saisissantes et grandioses rendues dans ce morceau.

Imp. h. delahodde.

# LE JUGEMENT DERNIER

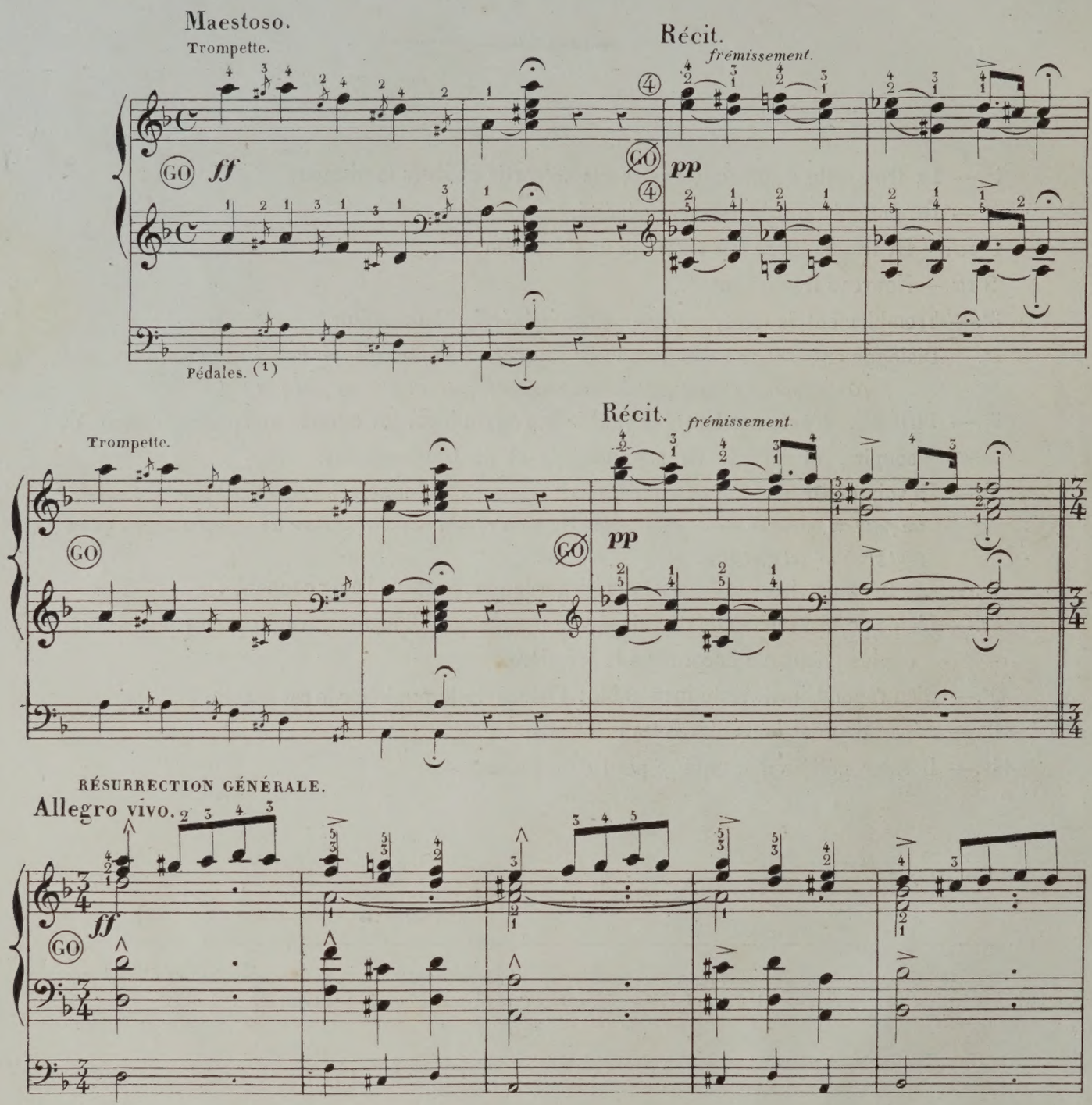
**GRAND OFFERTOIRE POUR UNE RÉCEPTION D'ORGUE,**

par

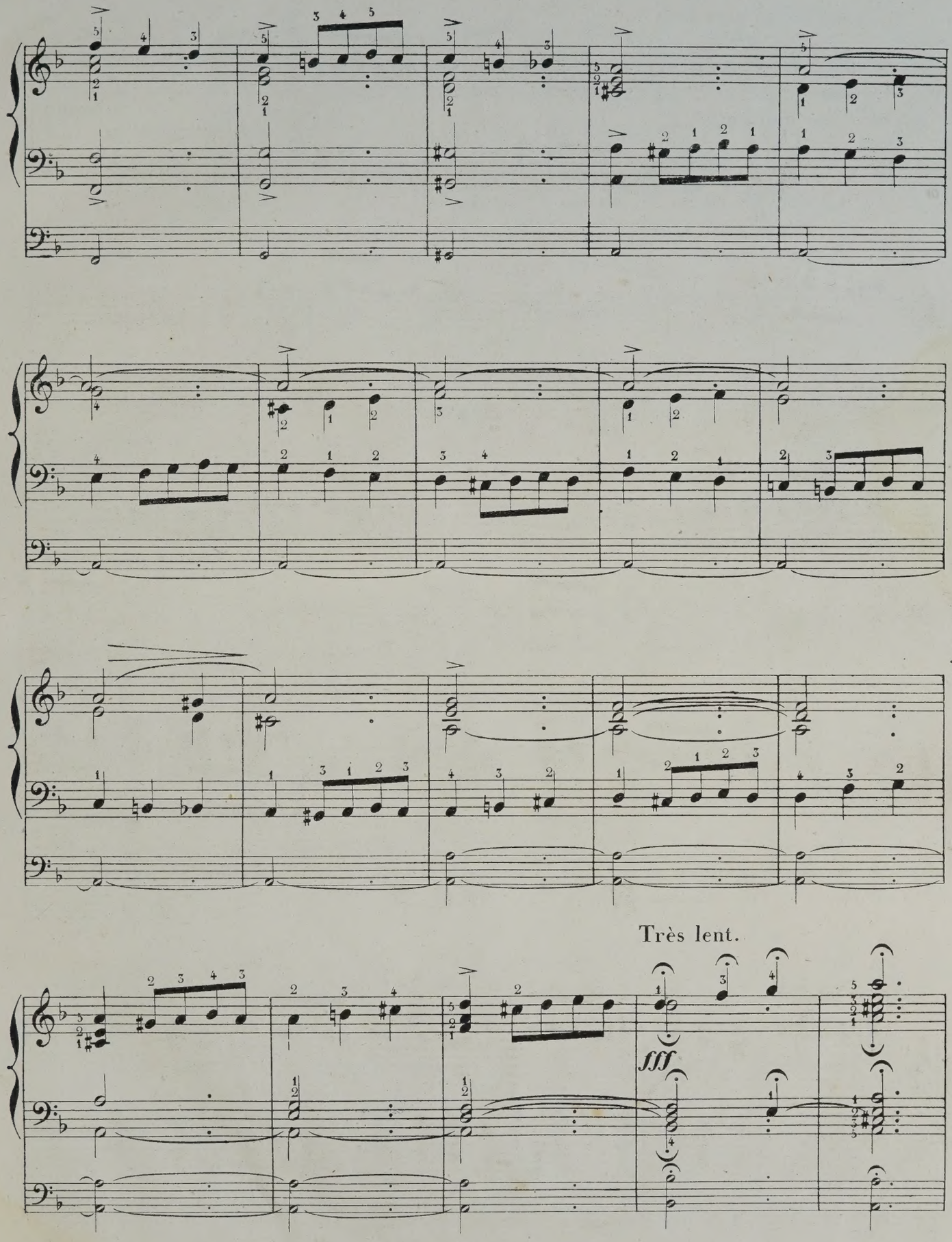
**C. L. HANON.**

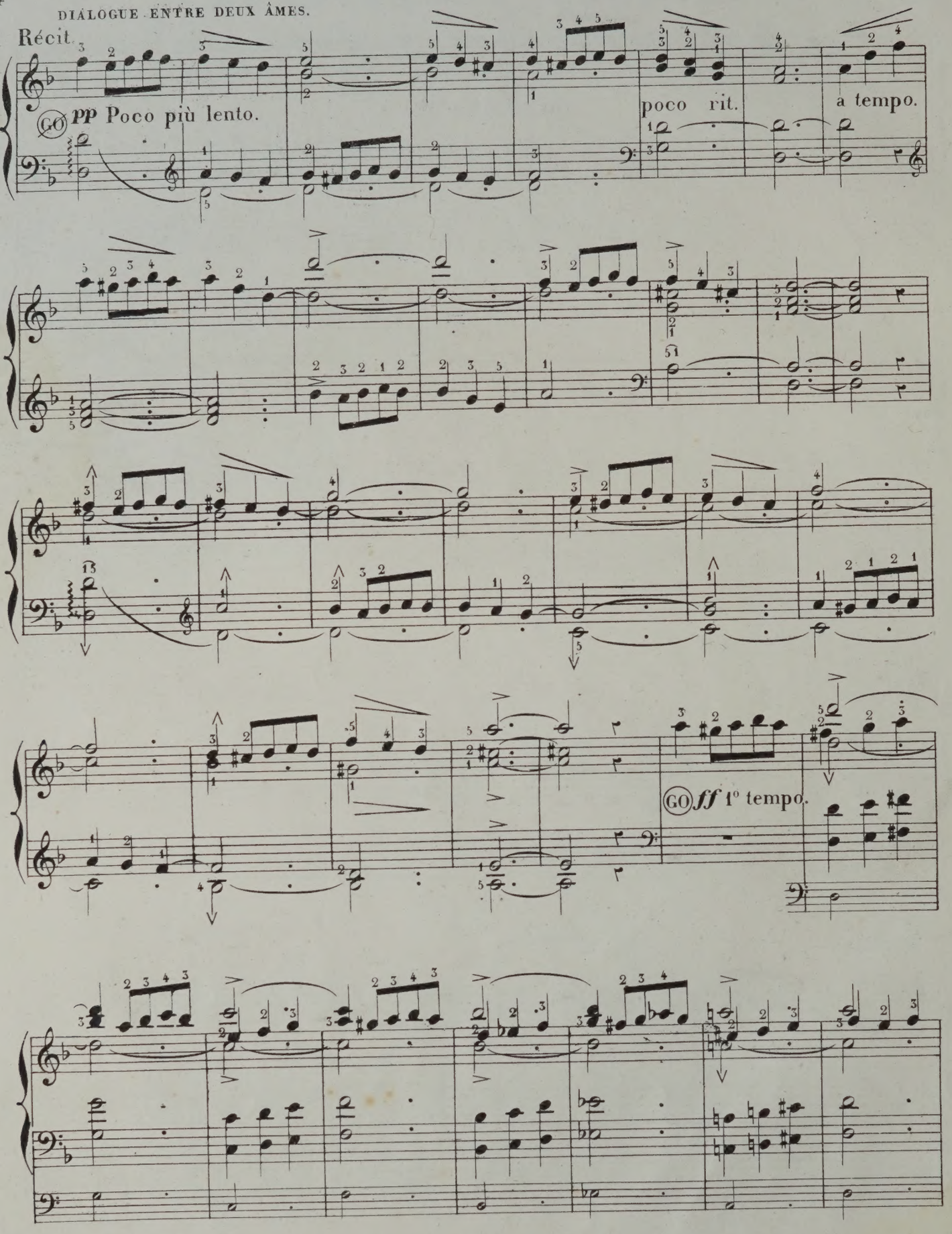
Prix: 6f chez l'auteur.

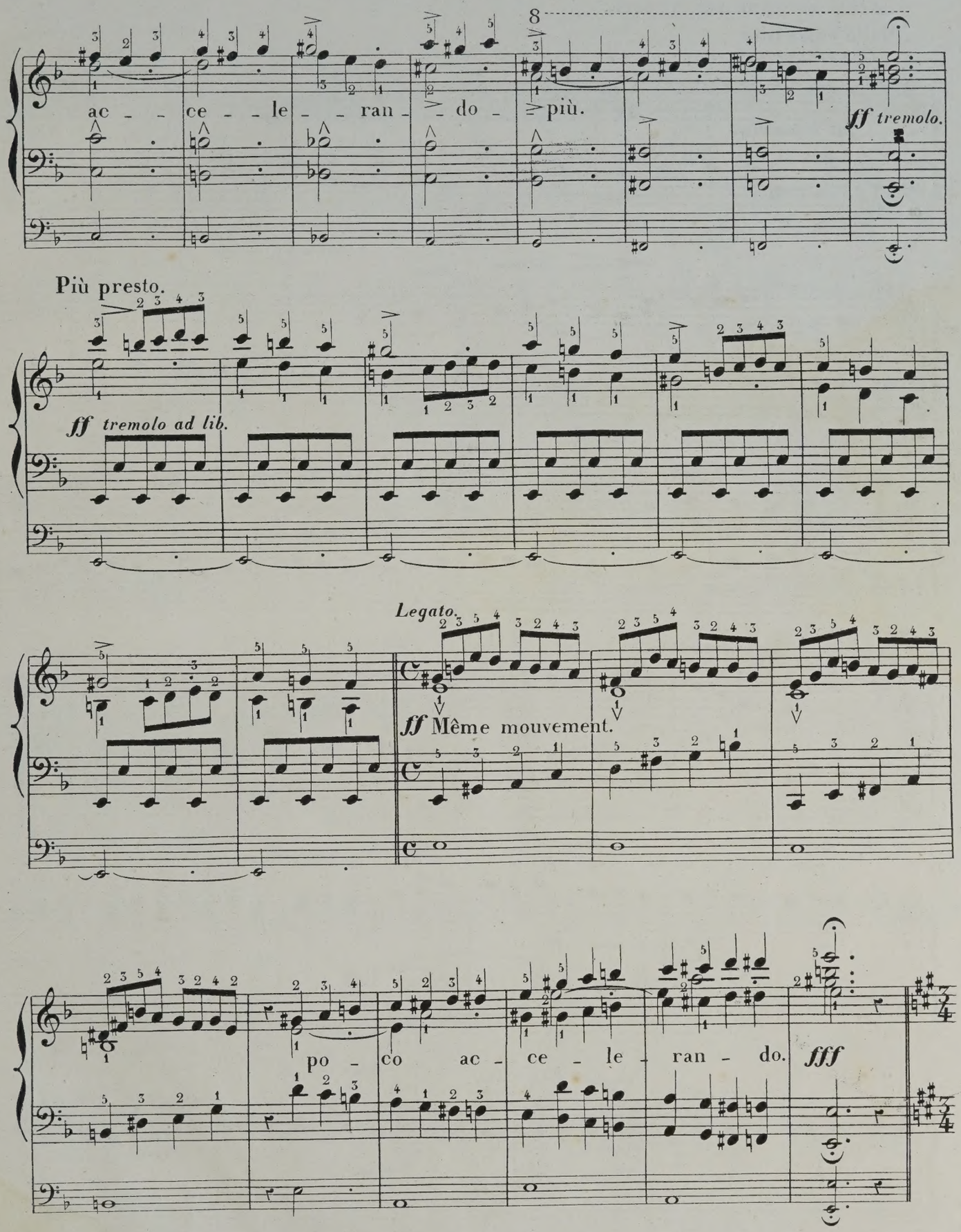
A Monsieur KREWINKEL
Organiste-compositeur à Bordeaux,
affectueux hommage.



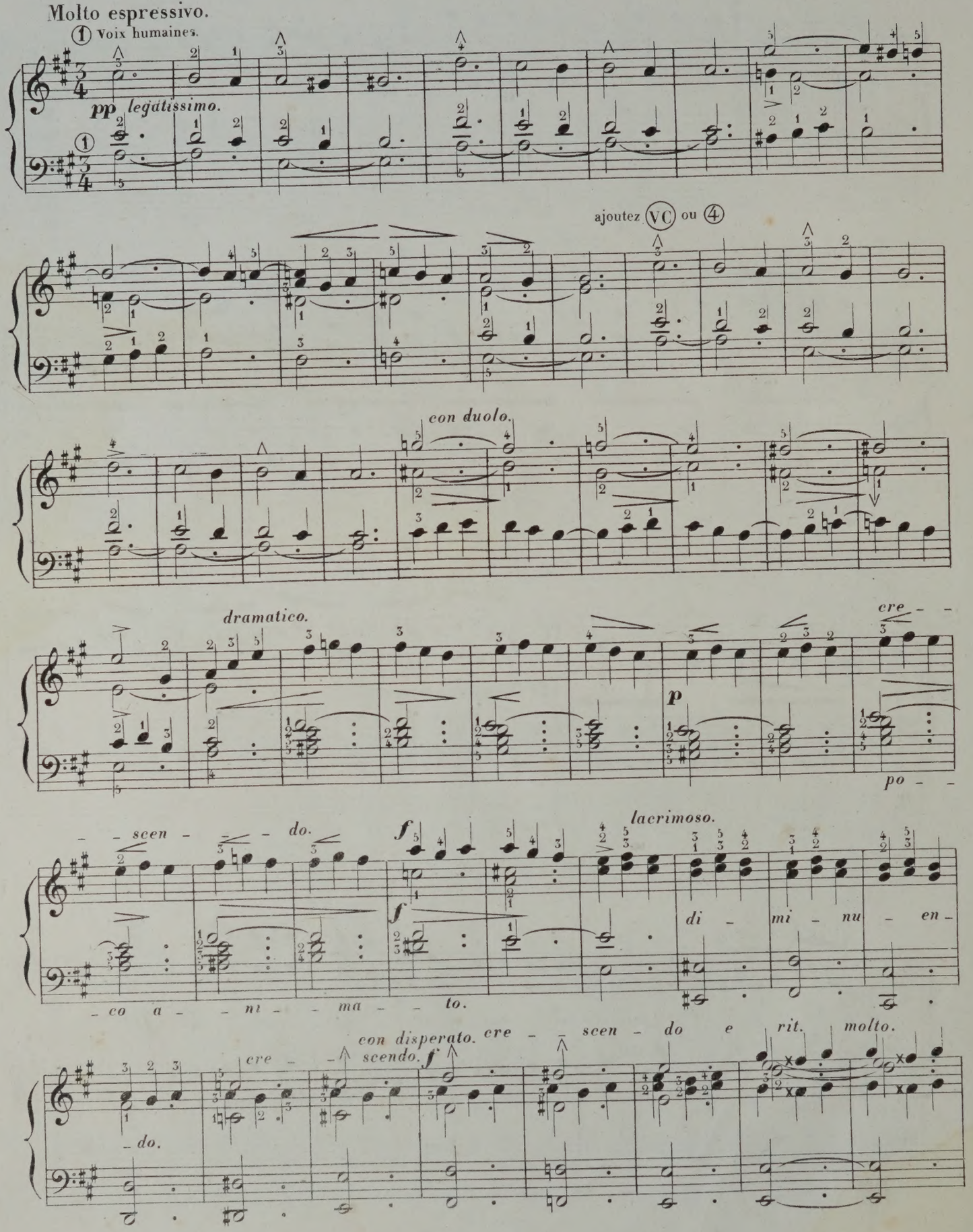

(1) A l'Harmonium, on supprime la partie de Pédales.


Très lent.
fff


Récit.
GO pp Poco più lento.
poco rit.
a tempo.
GO ff 1° tempo.

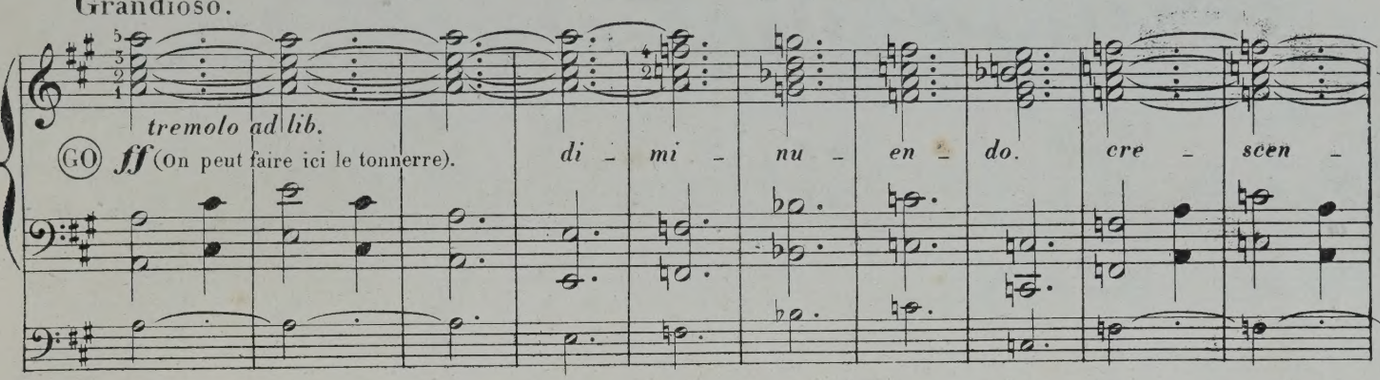

8
ac - - ce - - le - - ran - - do - più.
ff tremolo.
Più presto.
ff tremolo ad lib.
Legato.
ff Même mouvement.
po - co ac - ce - le - ran - do.
fff

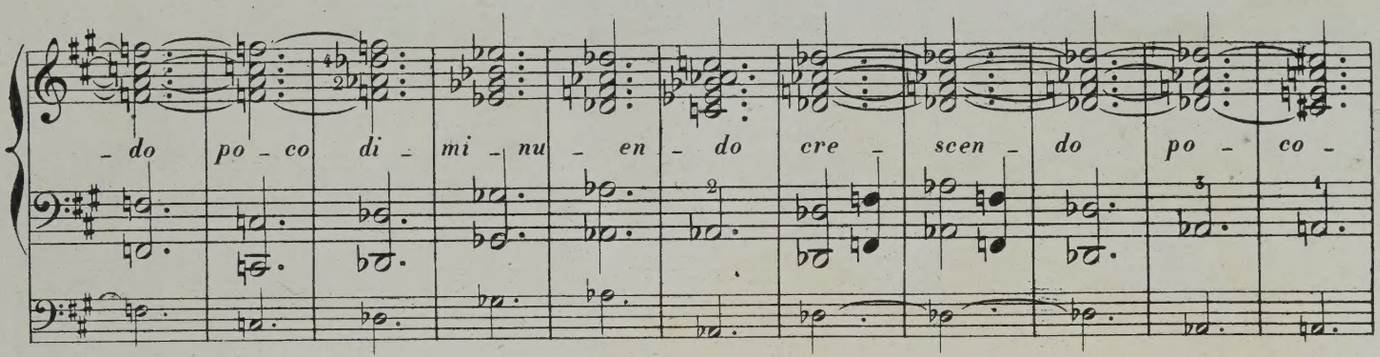
PRIÈRE DE L'ÂME DEVANT DIEU.



LA VOIX DE DIEU.

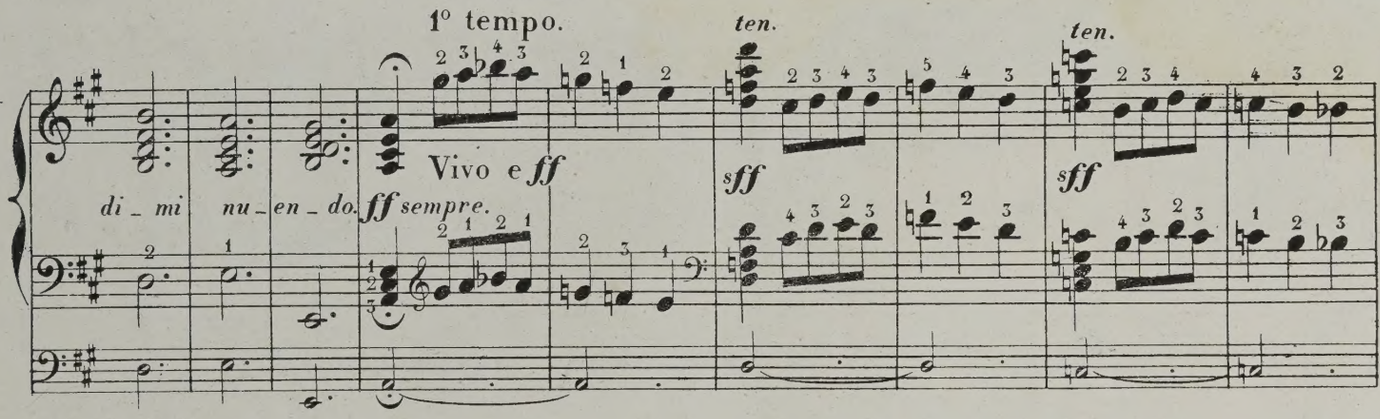
Grandioso.

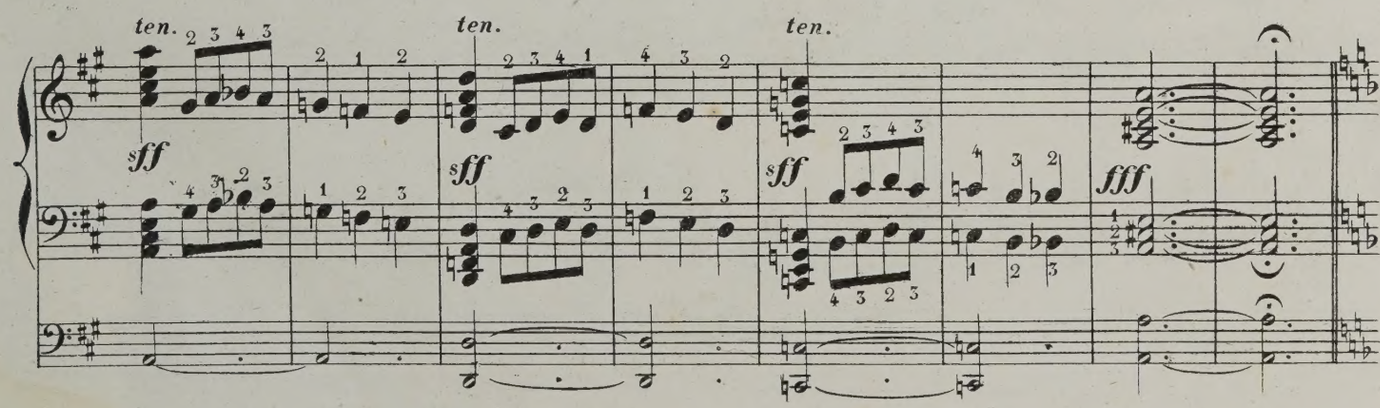


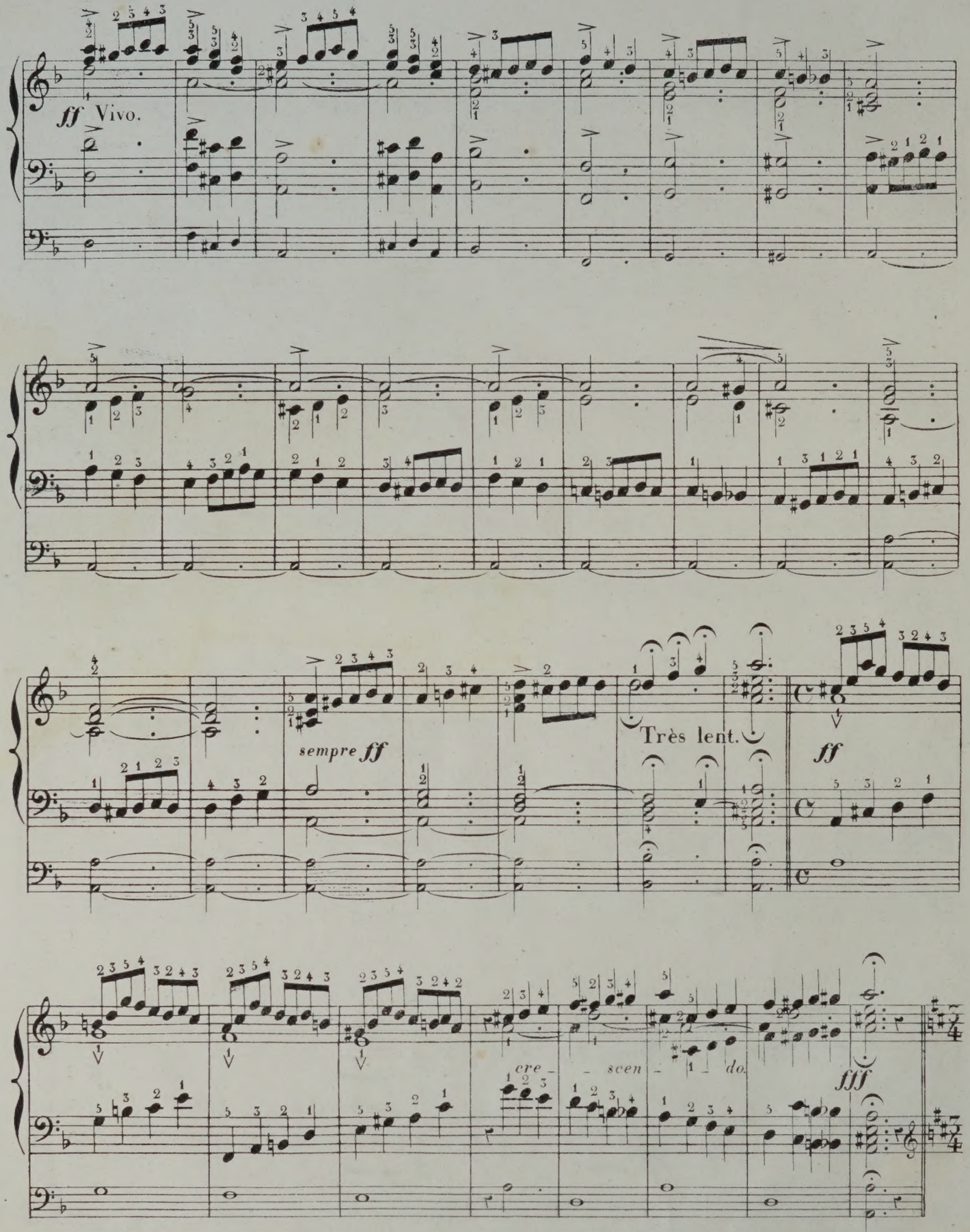




LES DÉMONS.

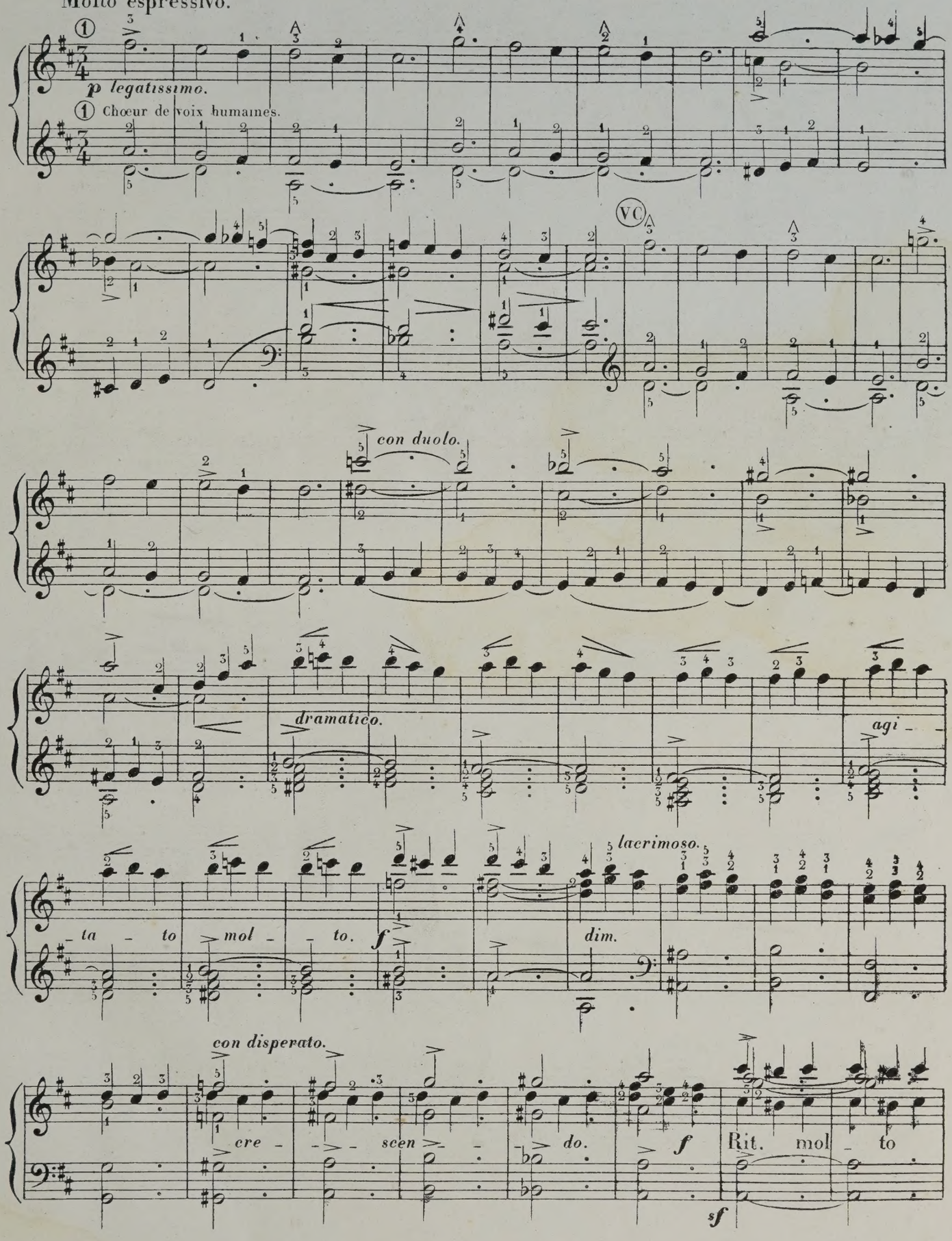
1° tempo.



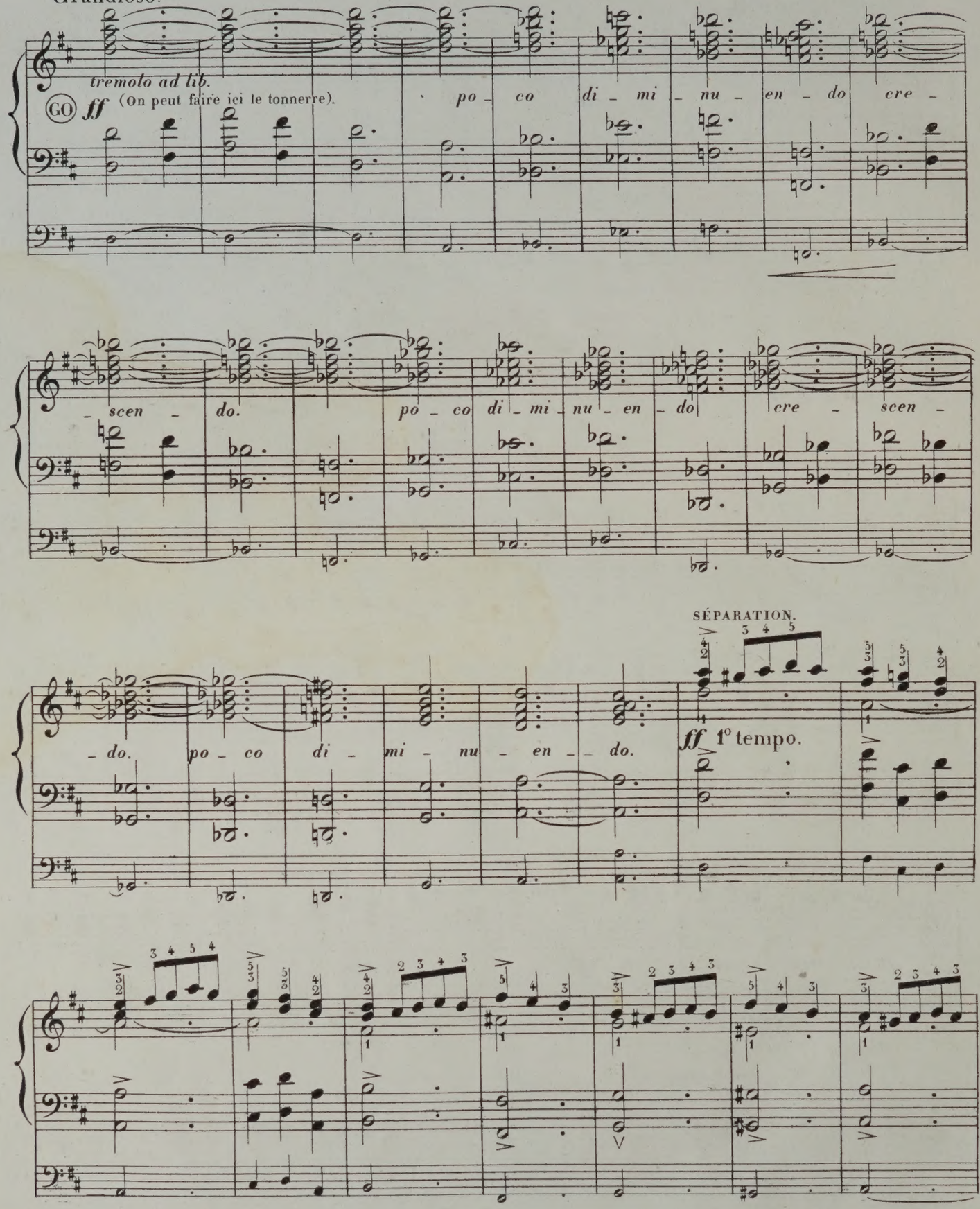

ff Vivo.
sempre ff
Très lent.
ff
cre - scen - do.
fff

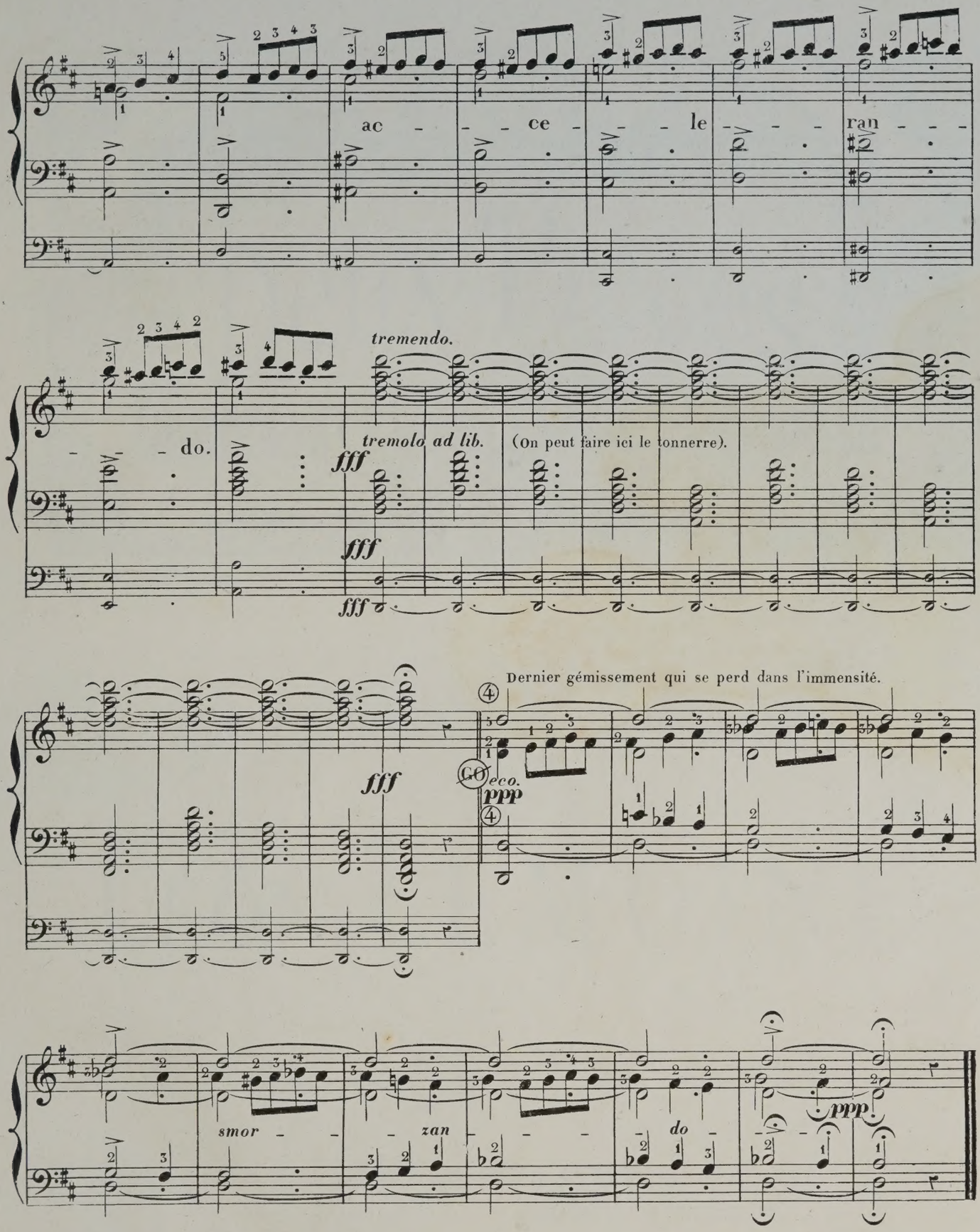
Molto espressivo.



LA VOIX DE DIEU.

Grandioso.






T. Leblanc, grav.

PAR

# LÉON LEMOINE

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18422. H.

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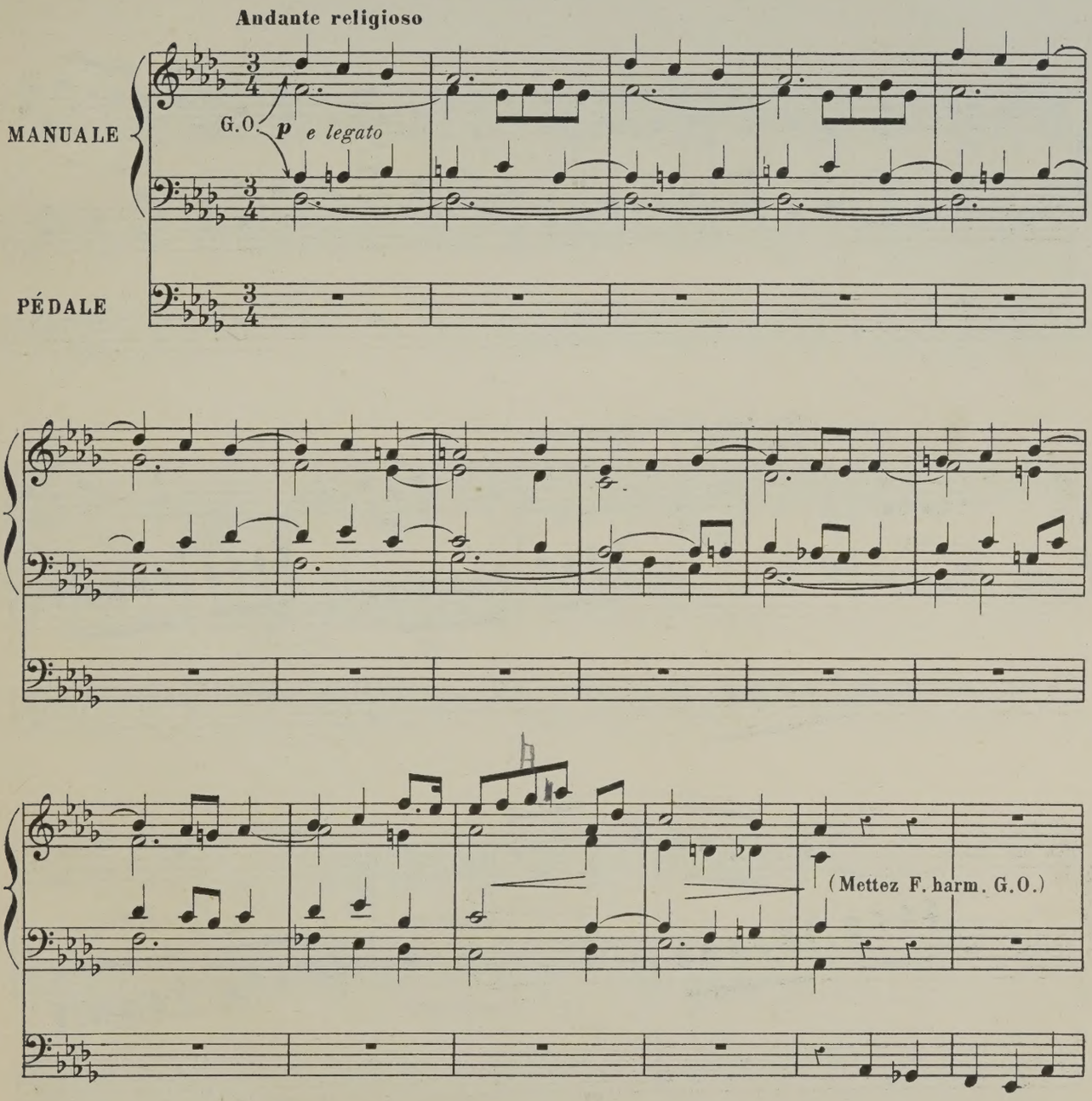
HENRY LEMOINE & CIE

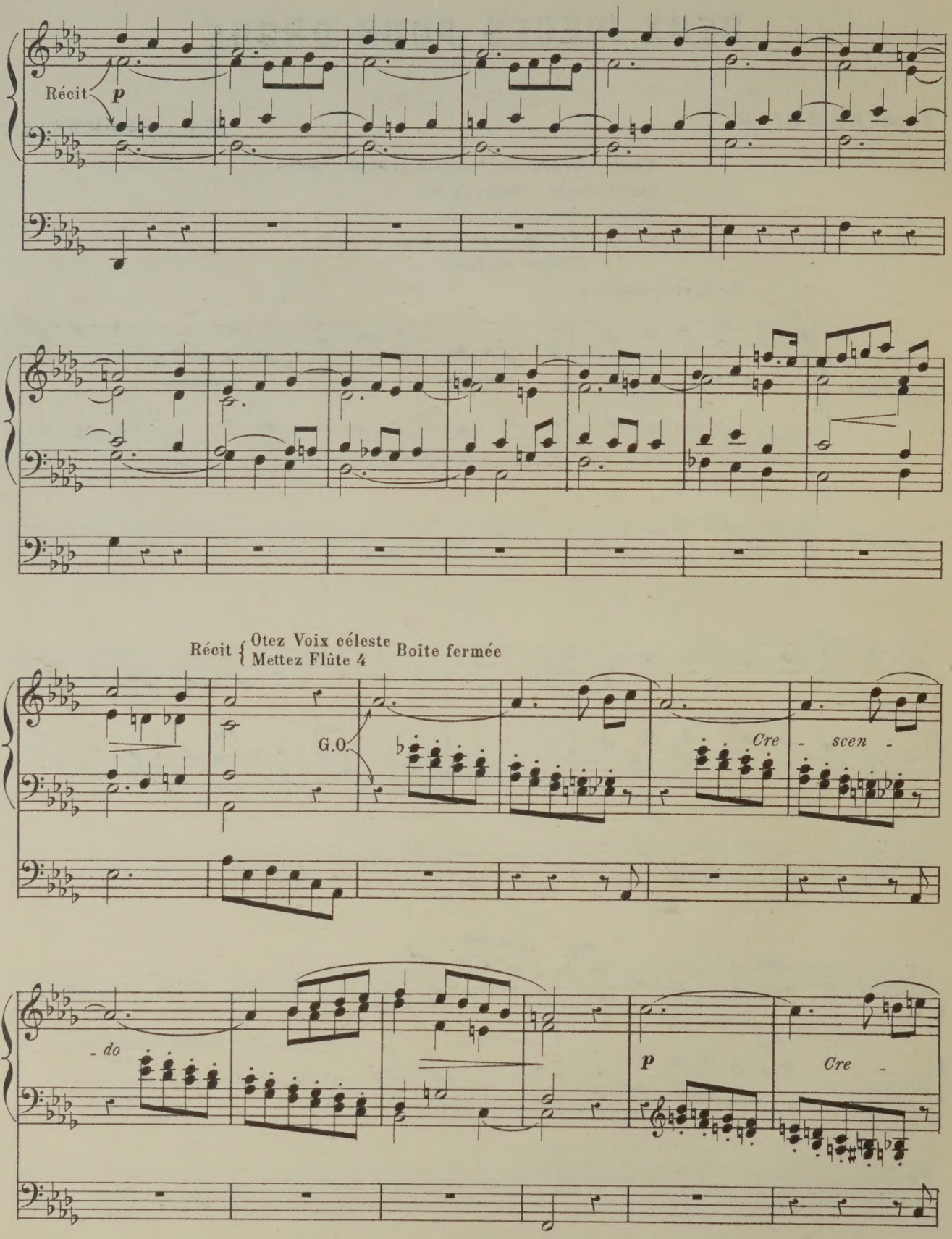
# DEUX PIÈCES POUR ORGUE

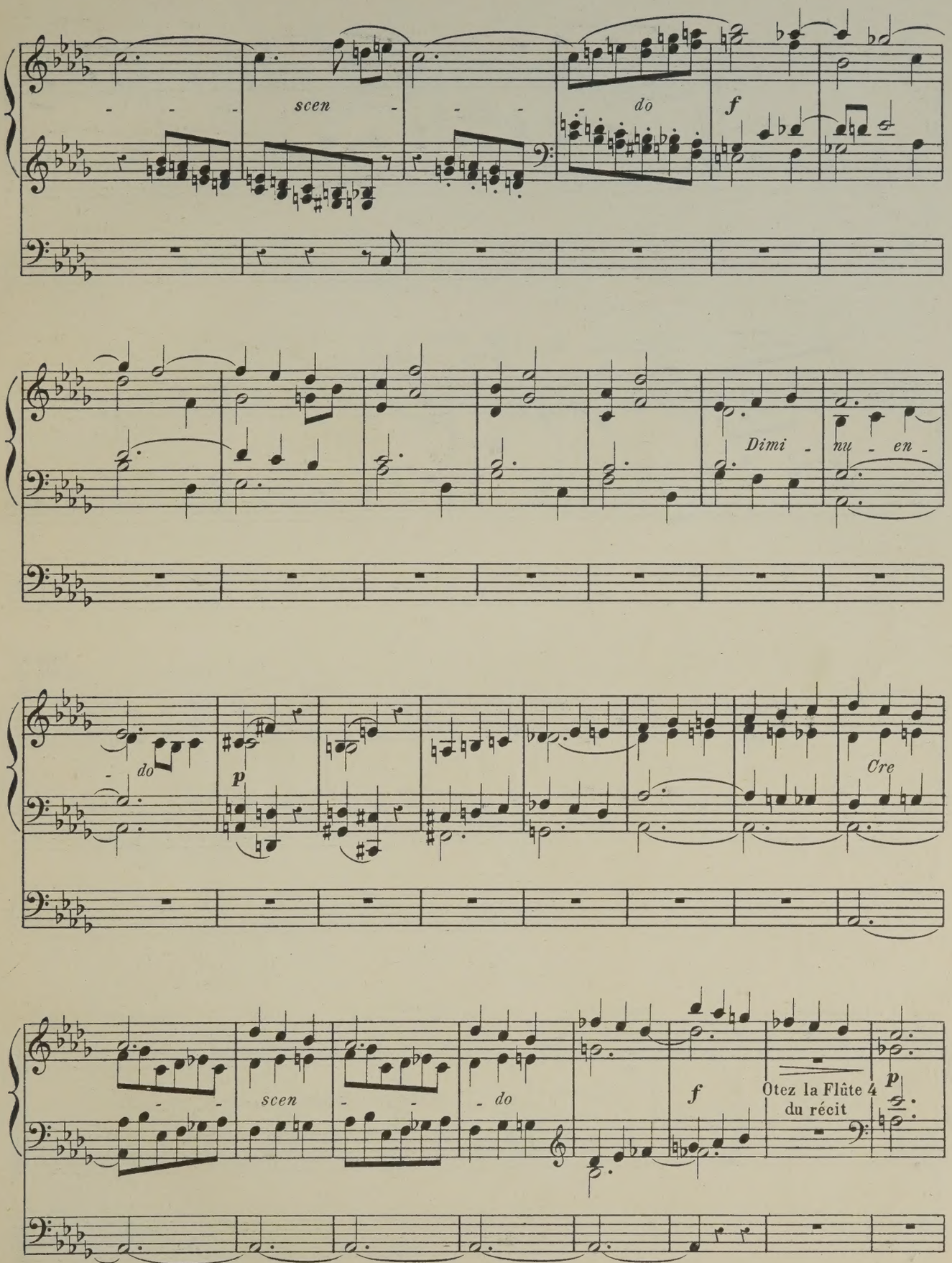
**Léon LEMOINE** — **N° 1 _ COMMUNION**

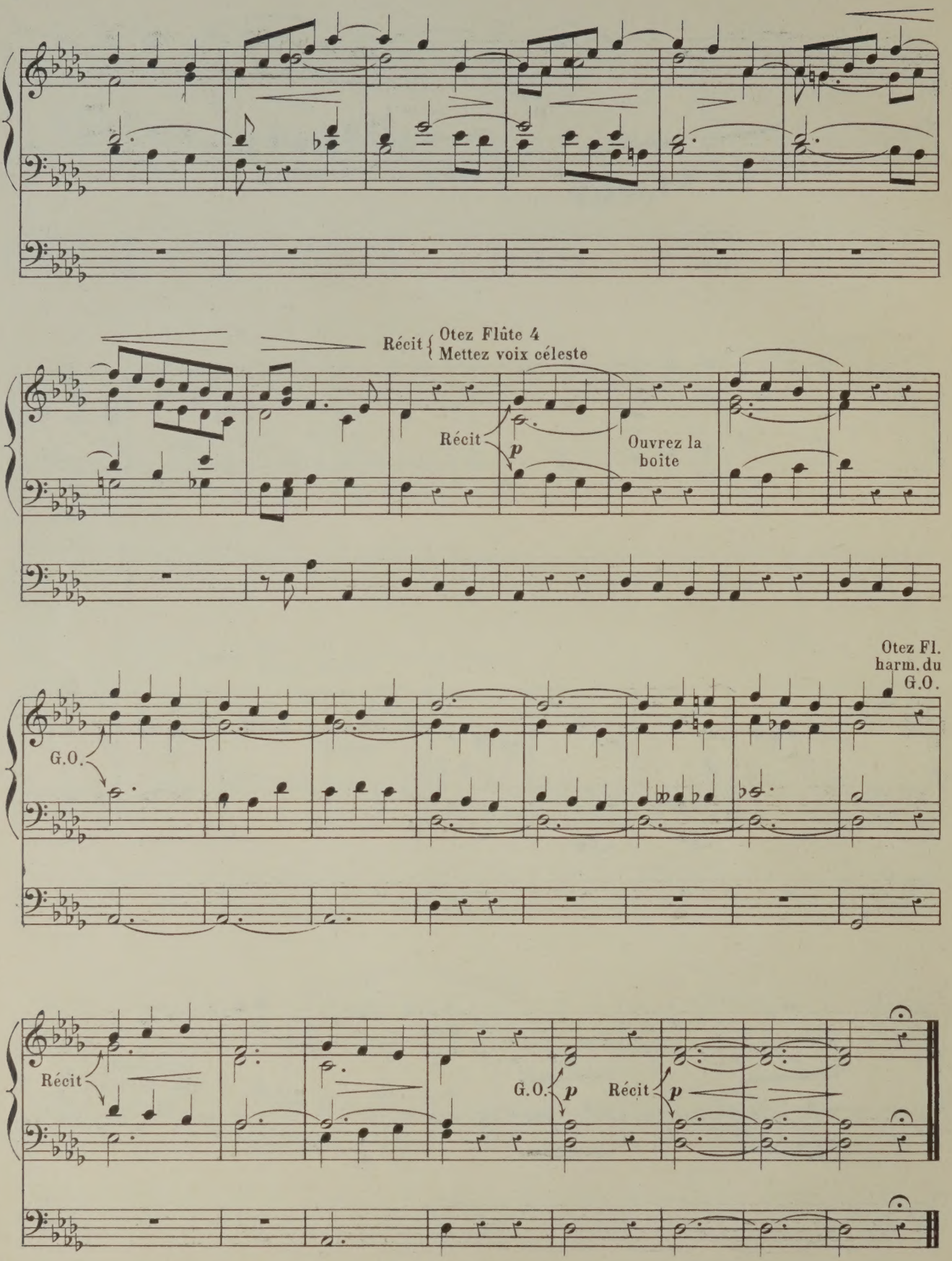
Récit: Bourdon 8, Gambe 8 et Flûte harm. 8
Grand Orgue: Bourdon 8.
Pédale: Bourdon 8 et 16.
Accouplement du Récit au G.O.
Tirasse du Récit.

**Andante religioso**




Récit
p
Récit { Otez Voix céleste / Mettez Flûte 4 Boîte fermée
G.O.
Cre - scen -
- do
p
Cre -


scen
do
f
Dimi - nu - en -
do
p
Cre
scen
do
f
Otez la Flûte 4 du récit
p

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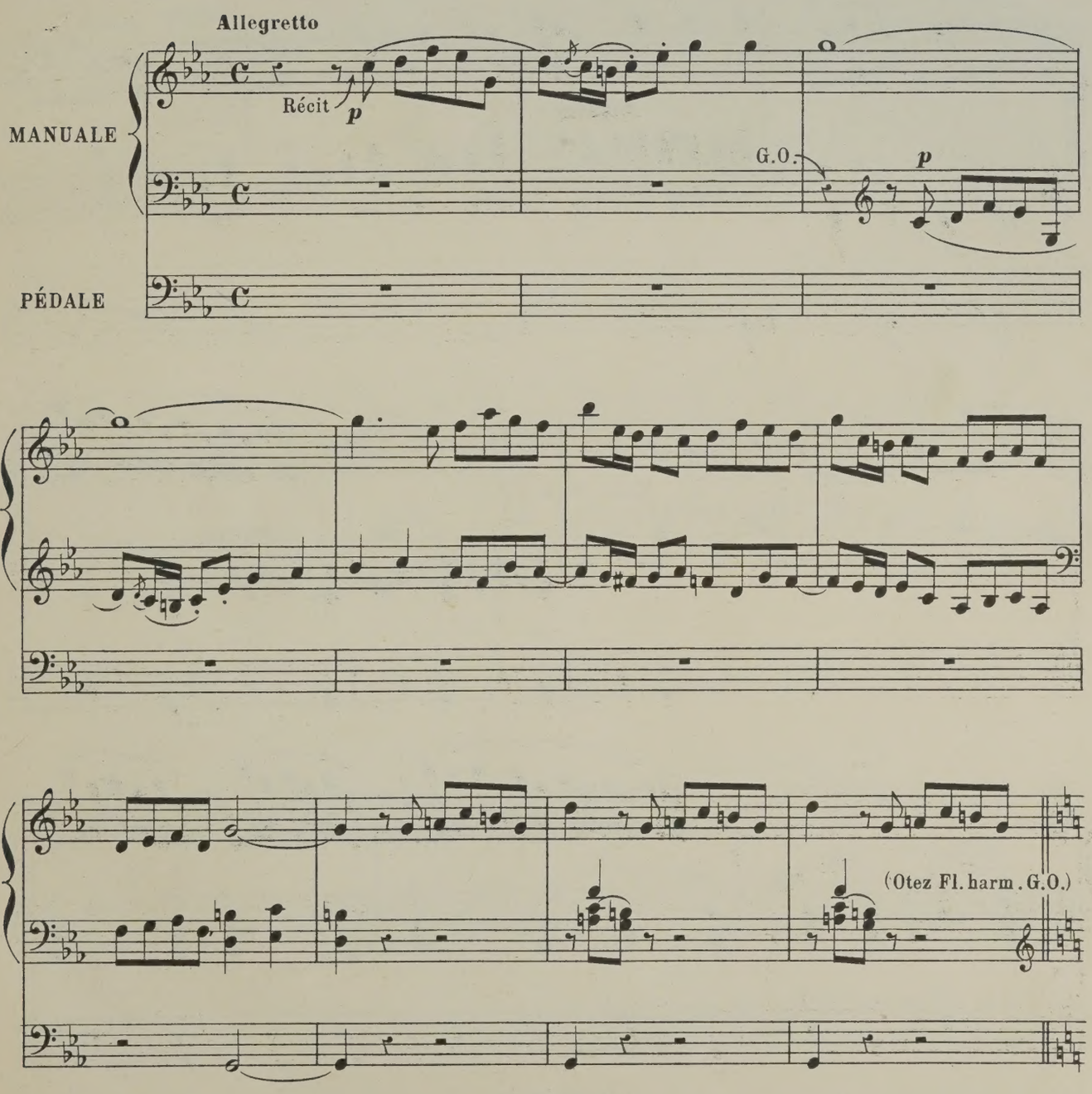
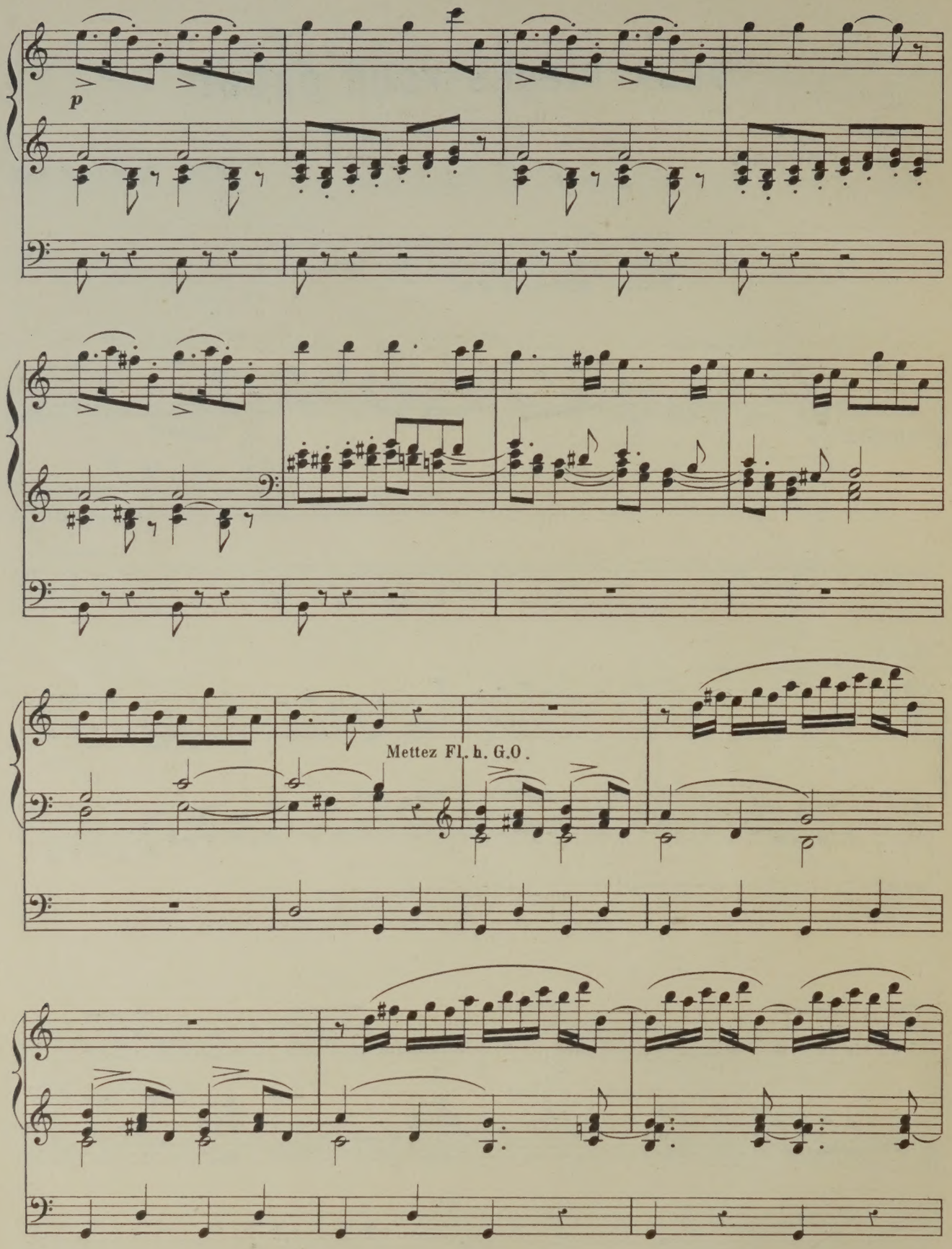
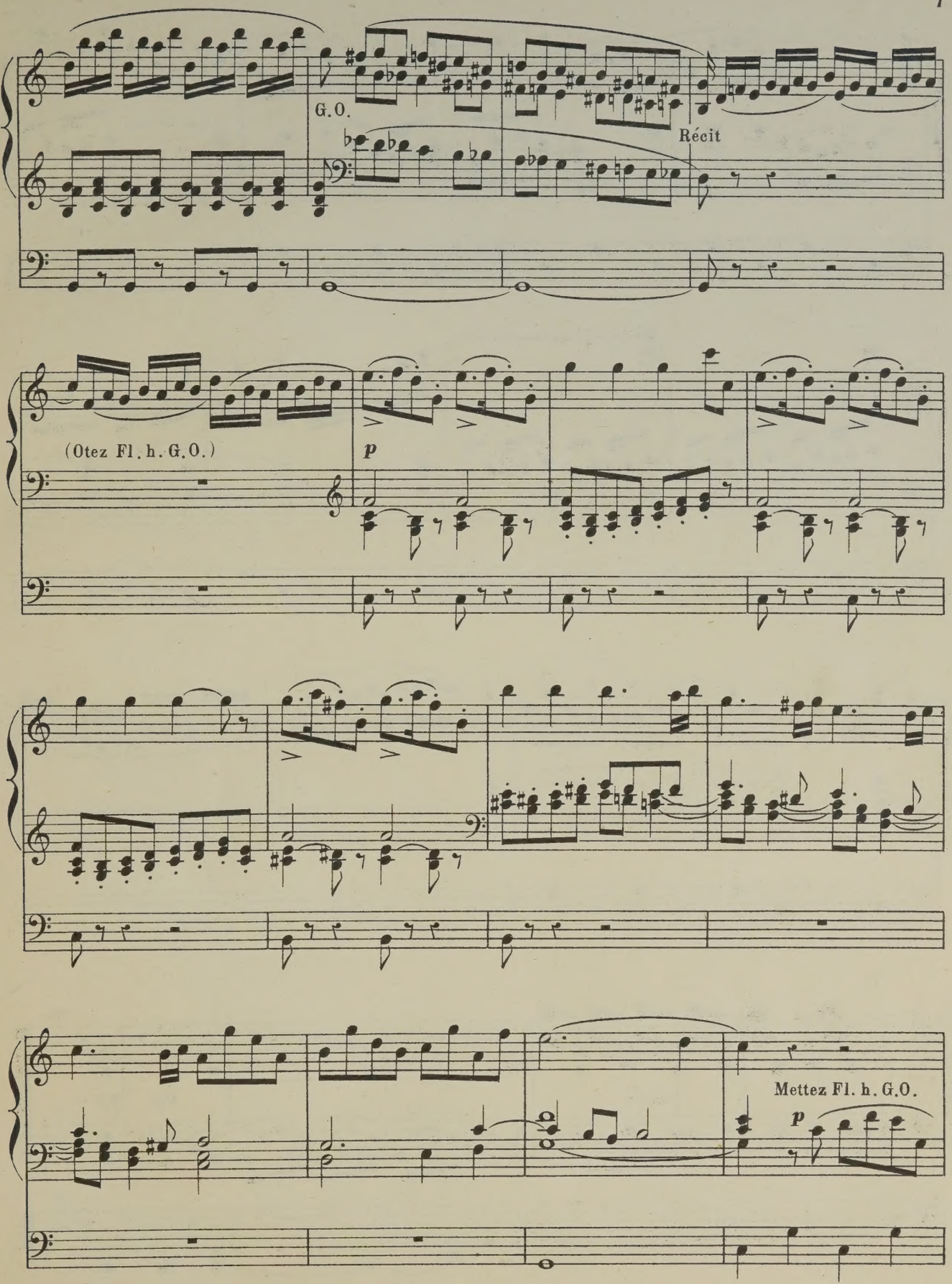
# DEUX PIÈCES POUR ORGUE

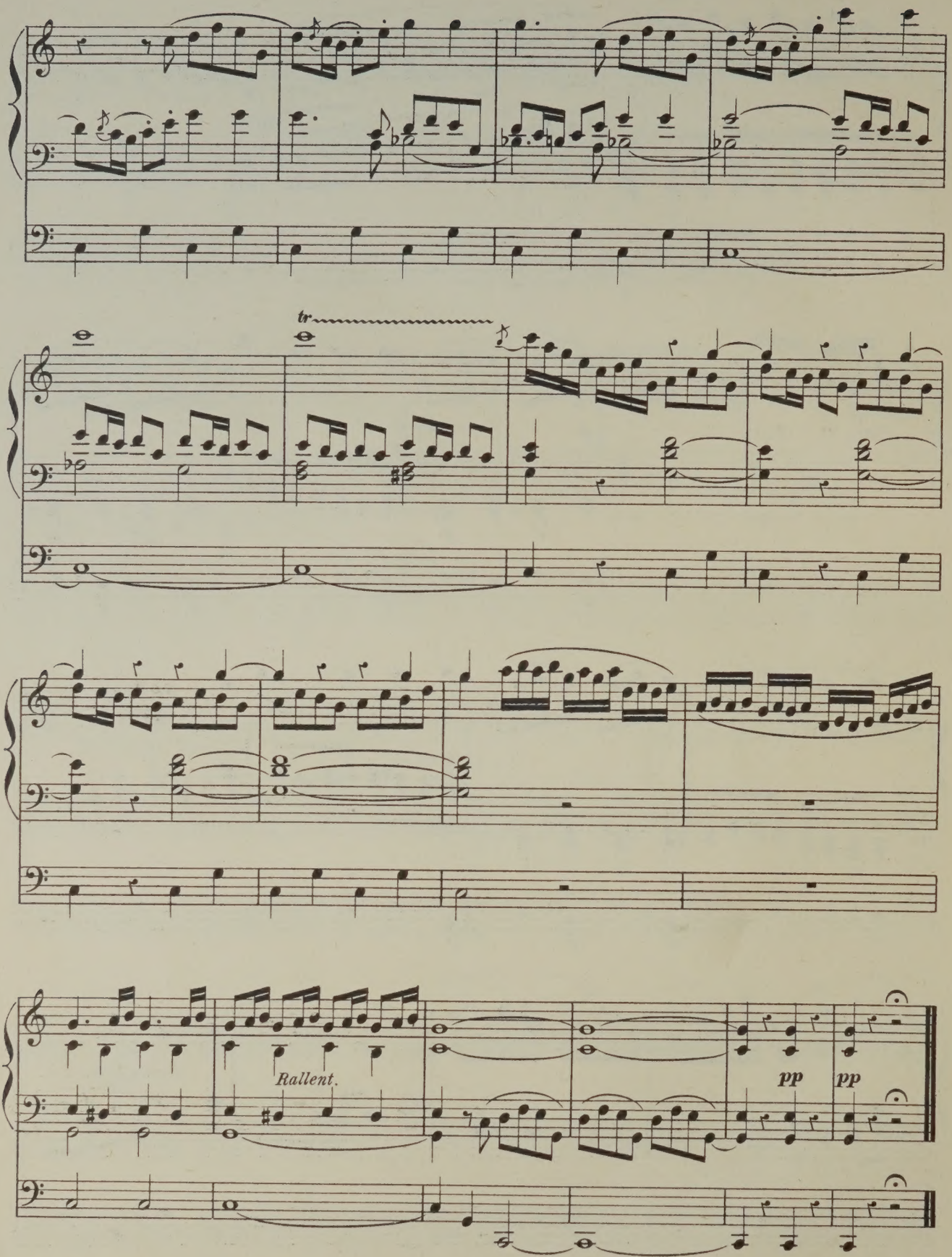
**Léon LEMOINE** — **N°2 _ PASTORALE**

Récit : Flûte octaviante et Hautbois (tremblant).
Grand Orgue : Bourdon 8 et Flûte harmonique 8.
Pédale : Bourdon 8 et 16.




p
Mettez Fl. h. G.O.


G.O.
Récit
(Otez Fl. h. G.O.)
p
Mettez Fl. h. G.O.
p


tr
Rallent.
pp
pp

# TROIS MORCEAUX

J. DENIS

POUR

## ORGUE

PAR

## *Alphonse Mailly*

N° 1 Invocation.
N° 2. Andante con moto.
N° 3. "Christmas - Musette"

*Prix net: 2.50*

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# N° 1.

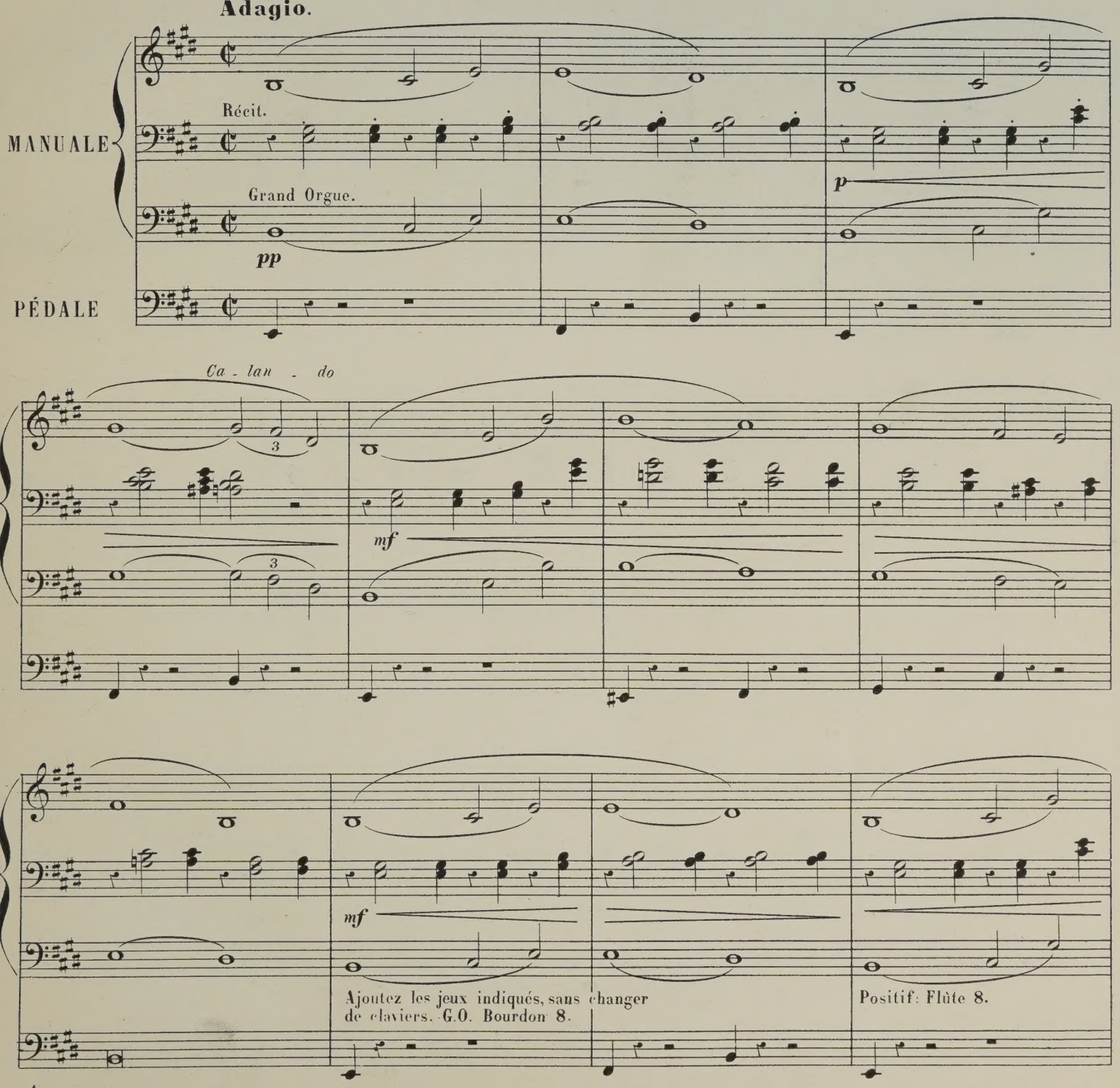
# INVOCATION.[1]

*ALPHONSE MAILLY.*

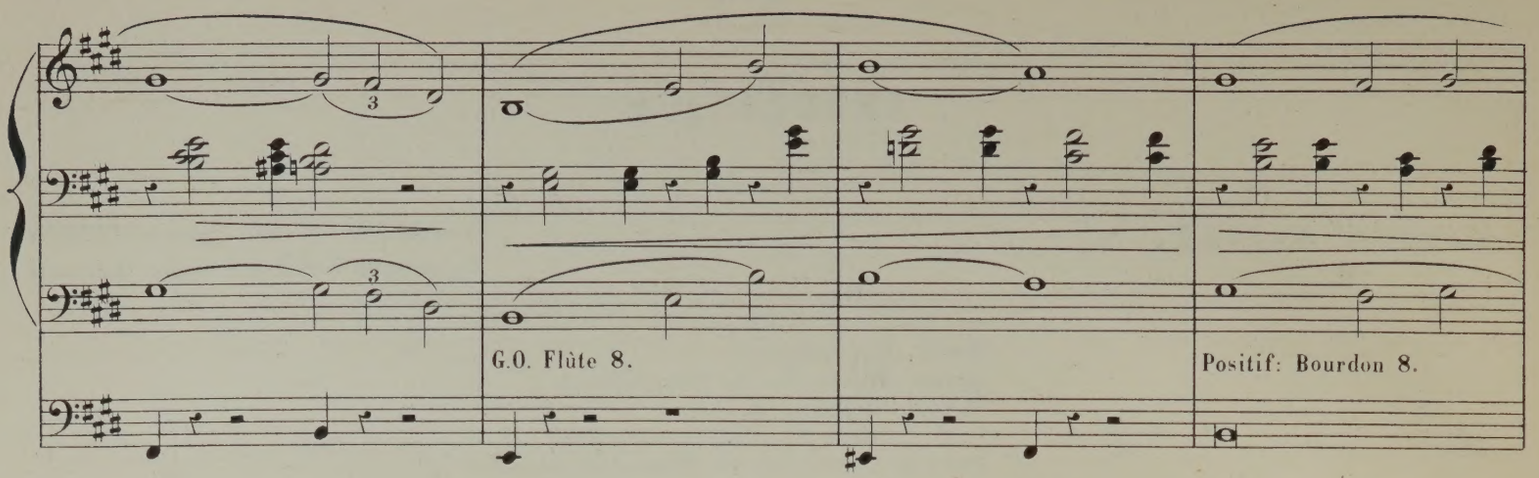
*A mon élève et ami Auguste WIEGAND*
Organiste du Town Hall à Sydney (Australie)

Récit: Voix célestes.
Grand Orgue: Pas de jeux d'abord.
Positif: Dolciana 8.
(Tous les claviers accouplés)
Pédale: Contrebasse 16. (Tirasse du Récit.)

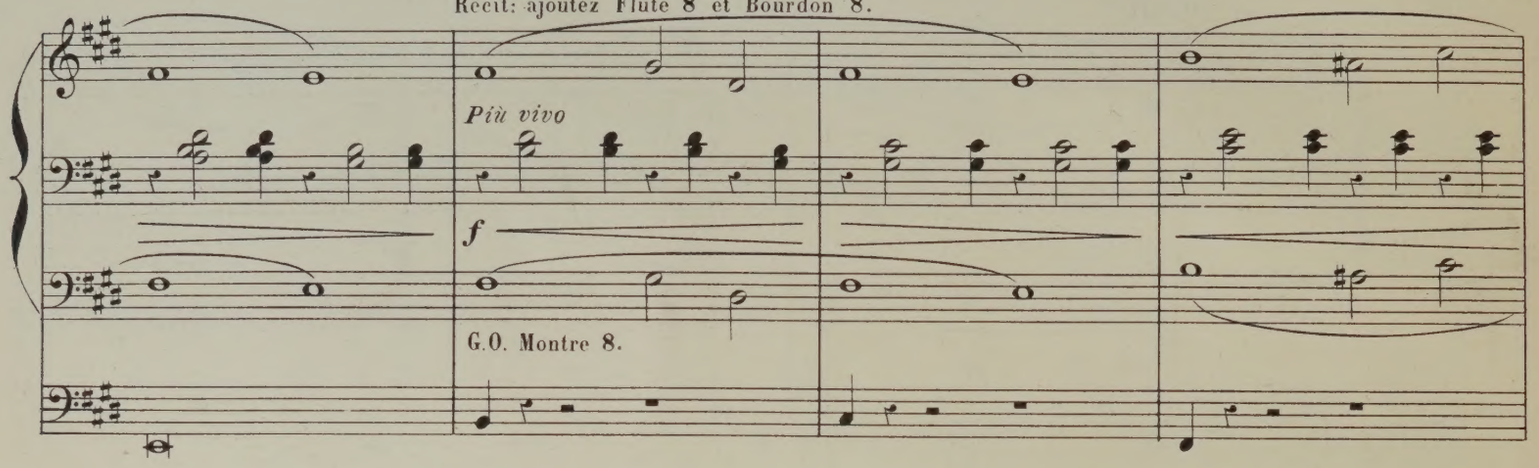
**Adagio.**

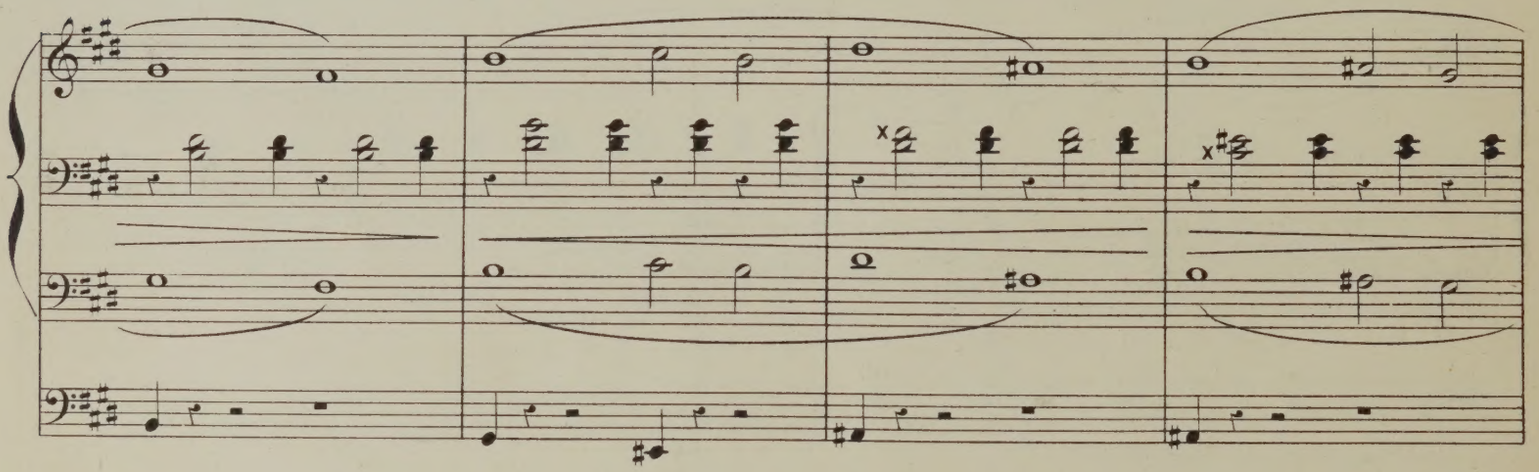


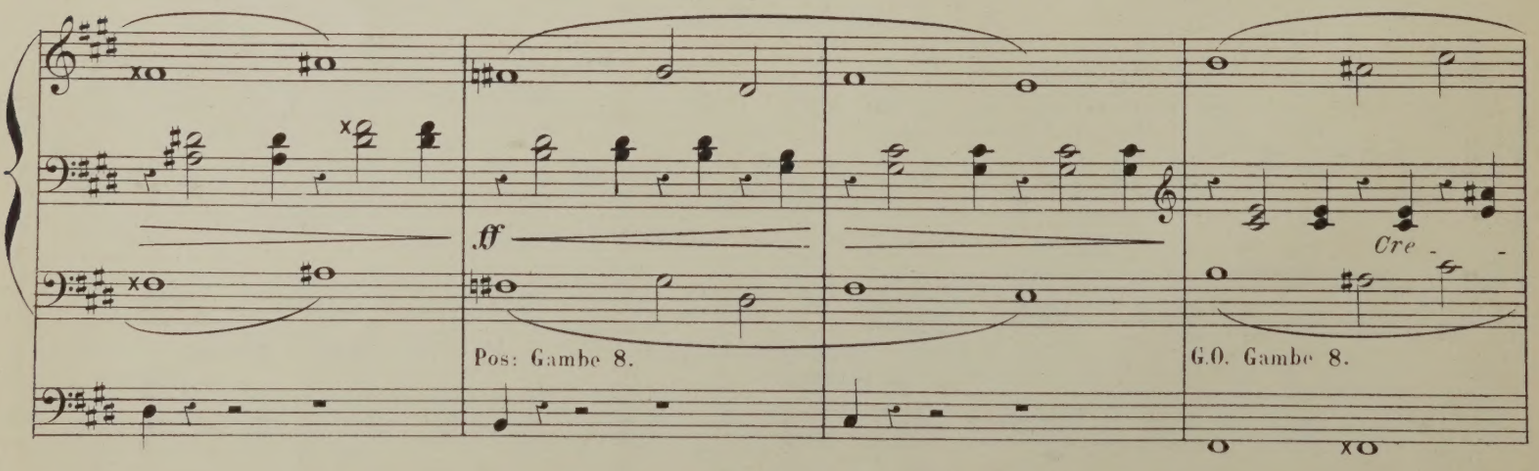

[1] Episode de l'Etude de Concert pour piano, publiée par M. Cranz de Bruxelles.

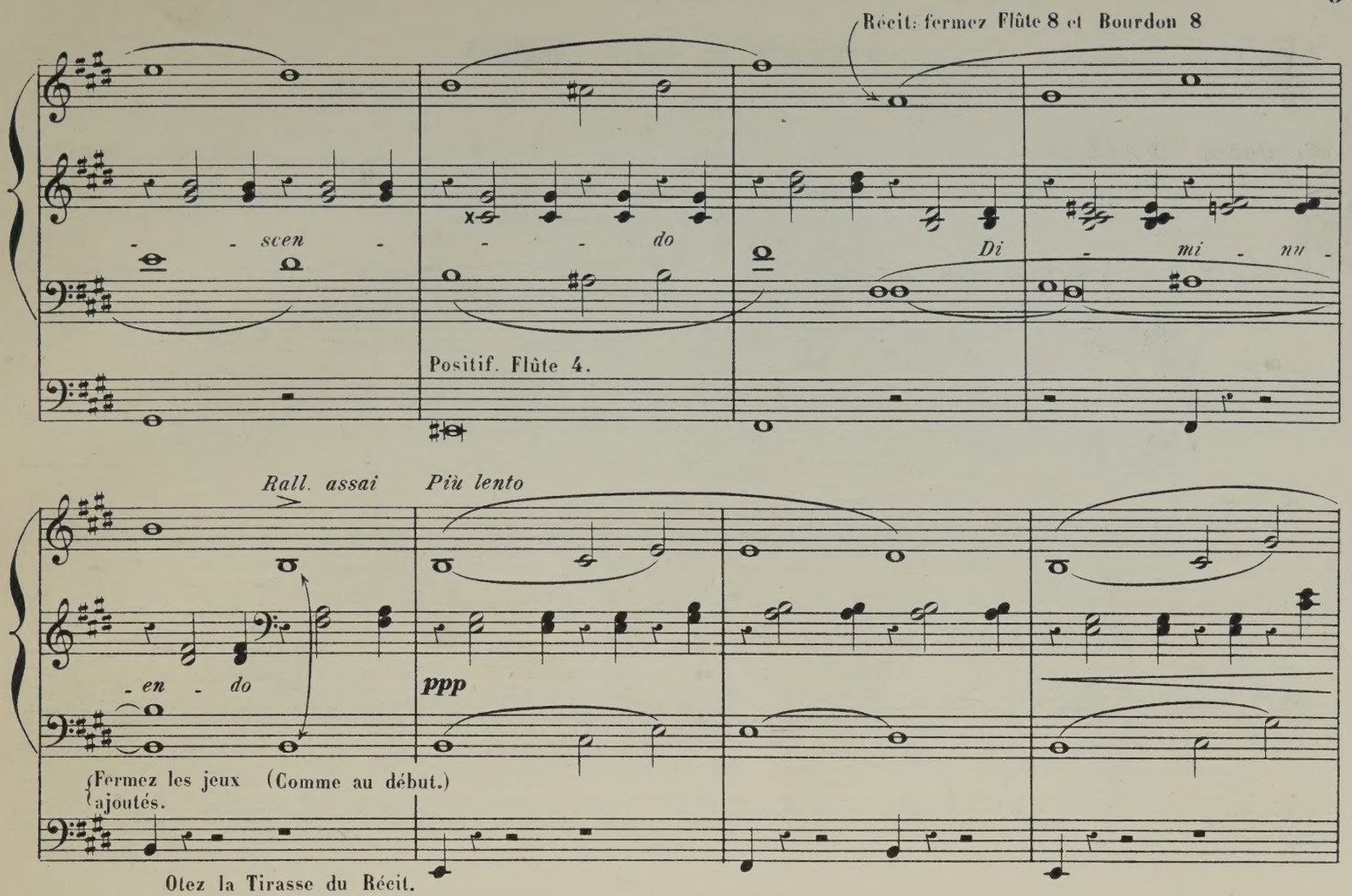



Récit: ajoutez Flûte 8 et Boúrdon 8.

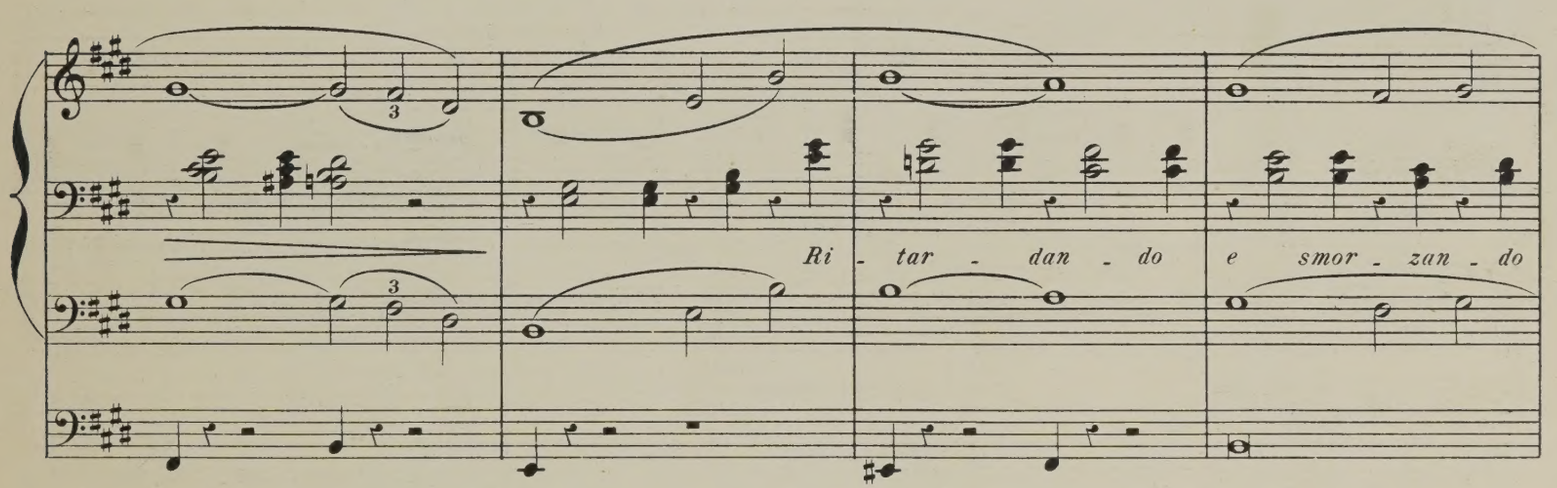


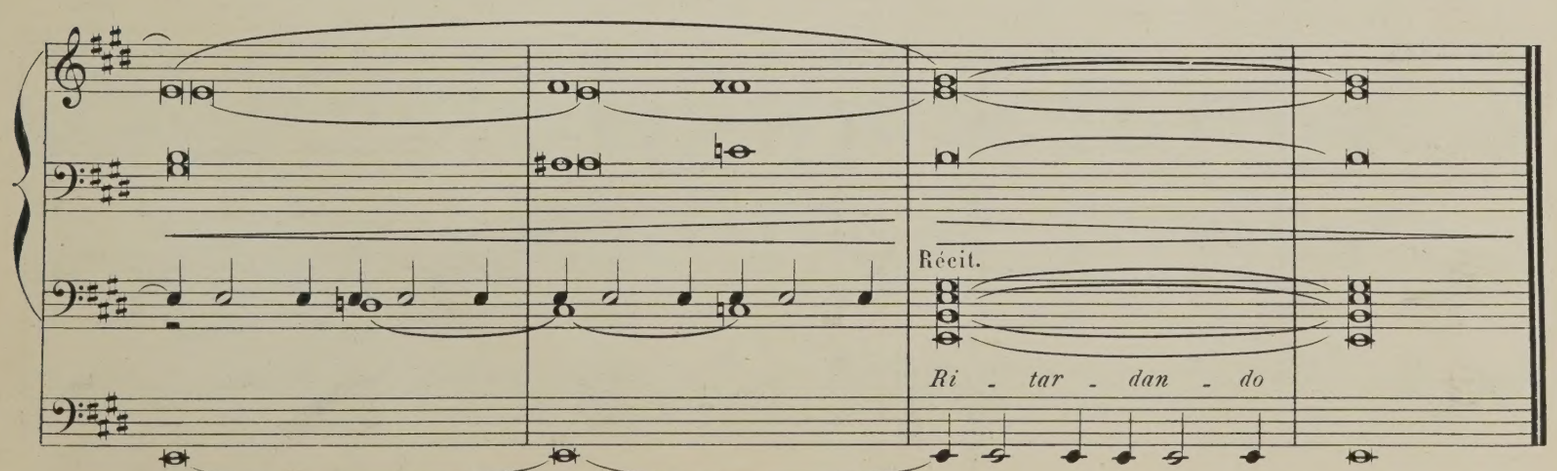






Récit: fermez Flûte 8 et Bourdon 8
- - scen -
- - - do
Di - mi - nu -
Positif. Flûte 4.


Rall. assai
Più lento
- en - do
ppp
Fermez les jeux ajoutés.
(Comme au début.)
Otez la Tirasse du Récit.


3
3
Ri - tar - dan - do
e smor - zan - do


Récit.
Ri - tar - dan - do

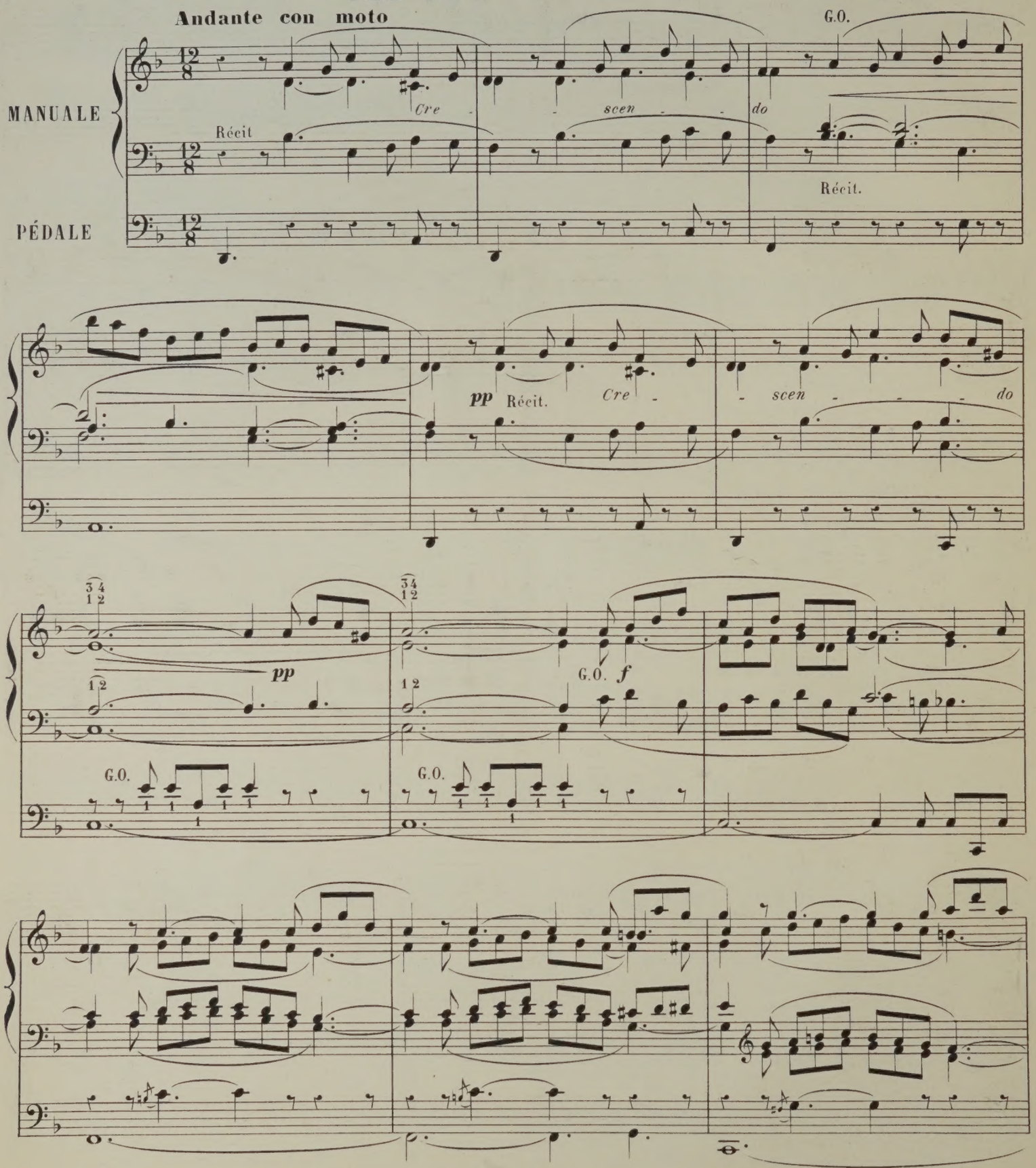
# N° 2.

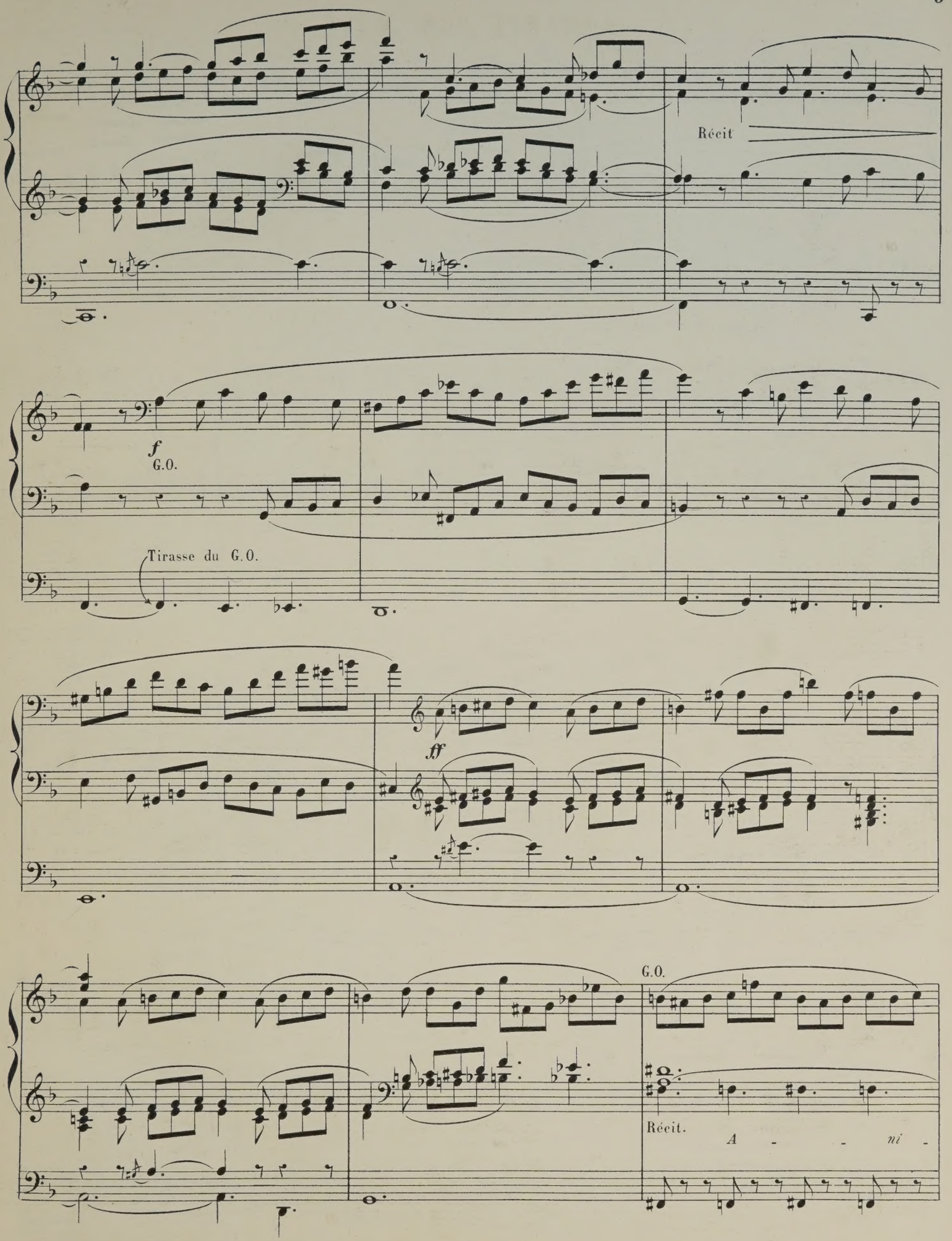
## ANDANTE CON MOTO.

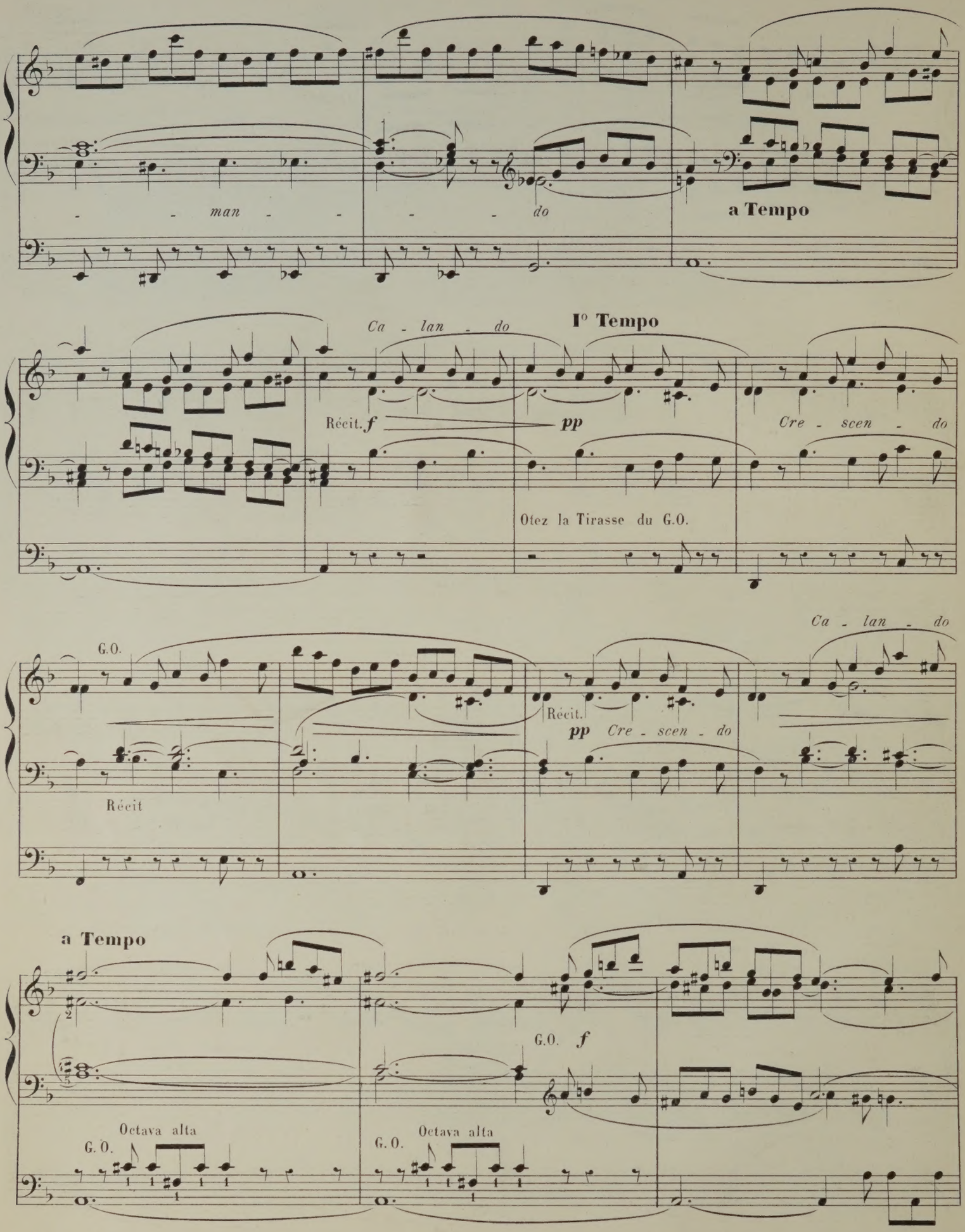
*ALPHONSE MAILLY.*

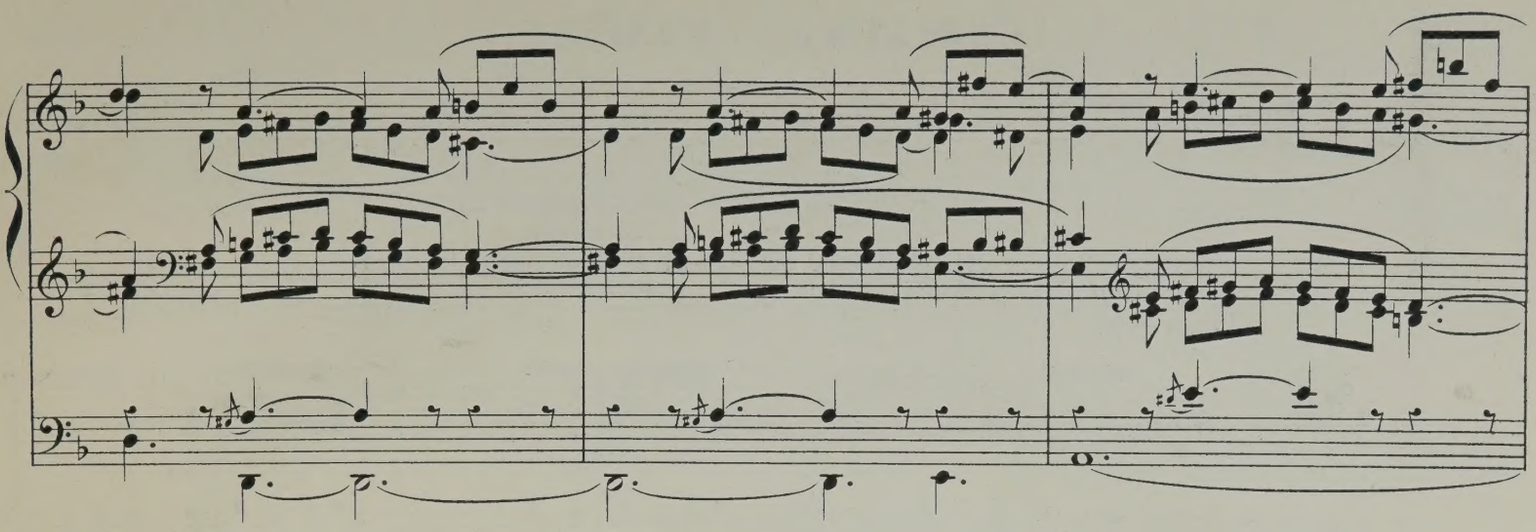
*A François SCHYVEN.*

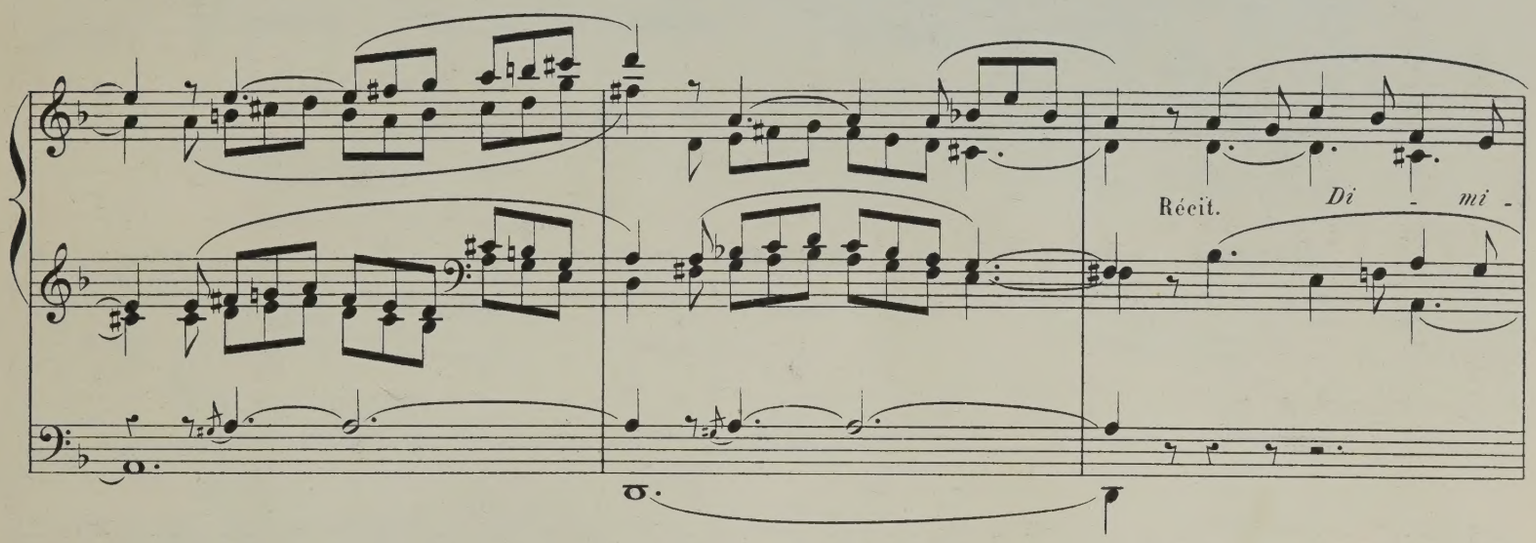
Les Flûtes et les Bourdons 8 à tous les claviers.
Les claviers accouplés au Grand Orgue.
Pédale: 16 et 8.

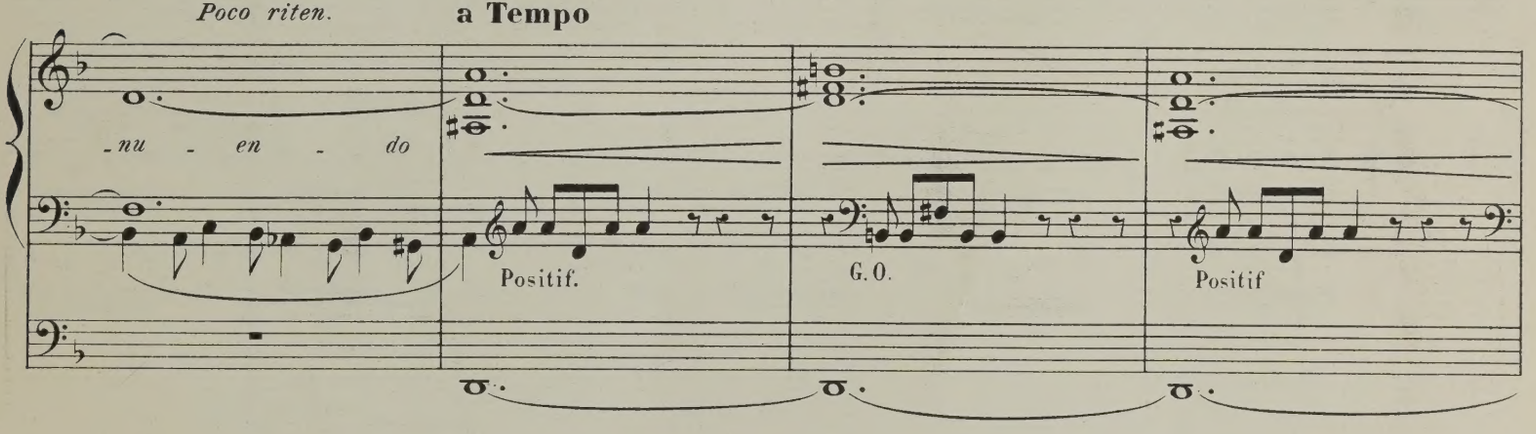


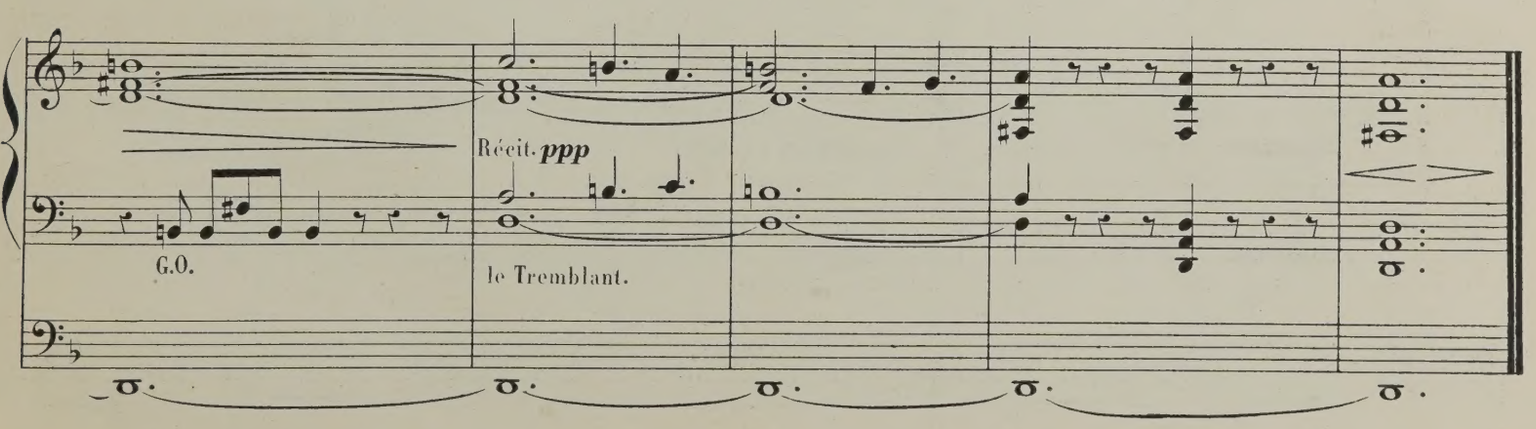

Récit
f
G.O.
Tirasse du G.O.
ff
G.O.
Récit.
A - - ni -


- - man - - - - do
a Tempo
Ca - lan - do
I° Tempo
Récit. f
pp
Cre - scen - do
Otez la Tirasse du G.O.
G.O.
Récit
Récit.
pp Cre - scen - do
Ca - lan - do
a Tempo
G.O. f
Octava alta
G. O.
Octava alta
G. O.




Récit.
Di - mi -


Poco riten.
a Tempo
- nu - en - do
Positif.
G. O.
Positif


G.O.
Récit. ppp
le Tremblant.

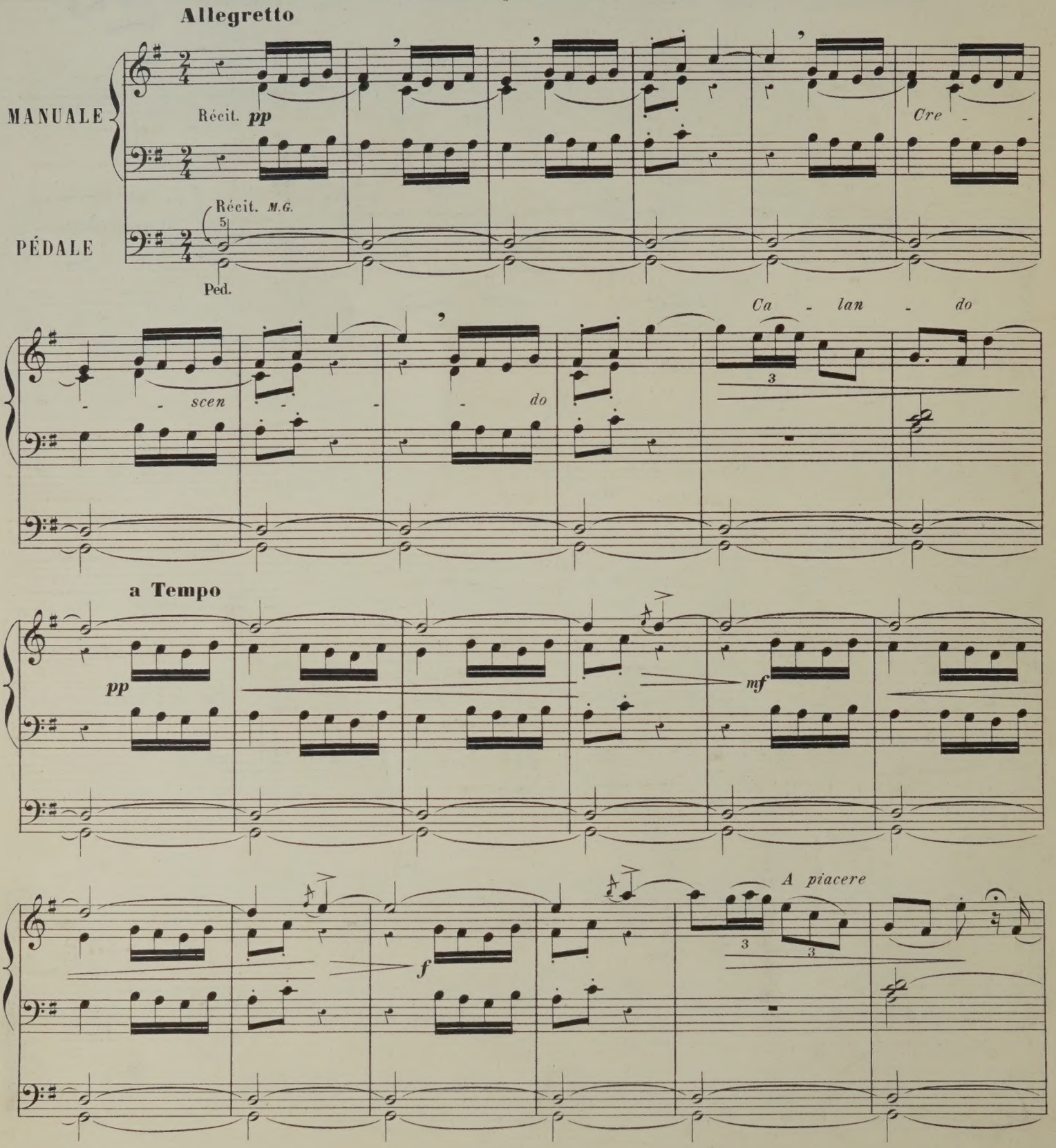
# N° 3.

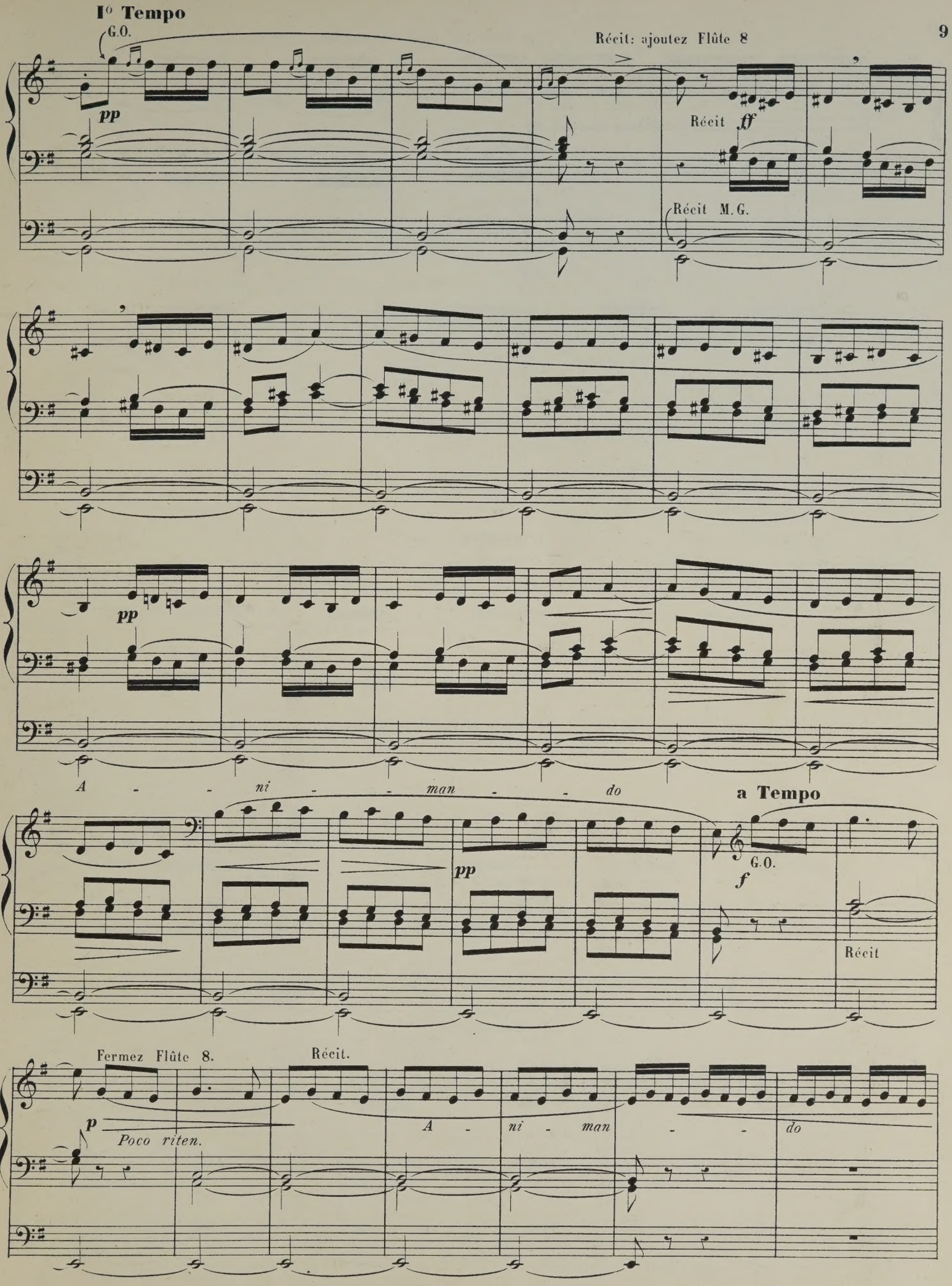
# "CHRISTMAS-MUSETTE."

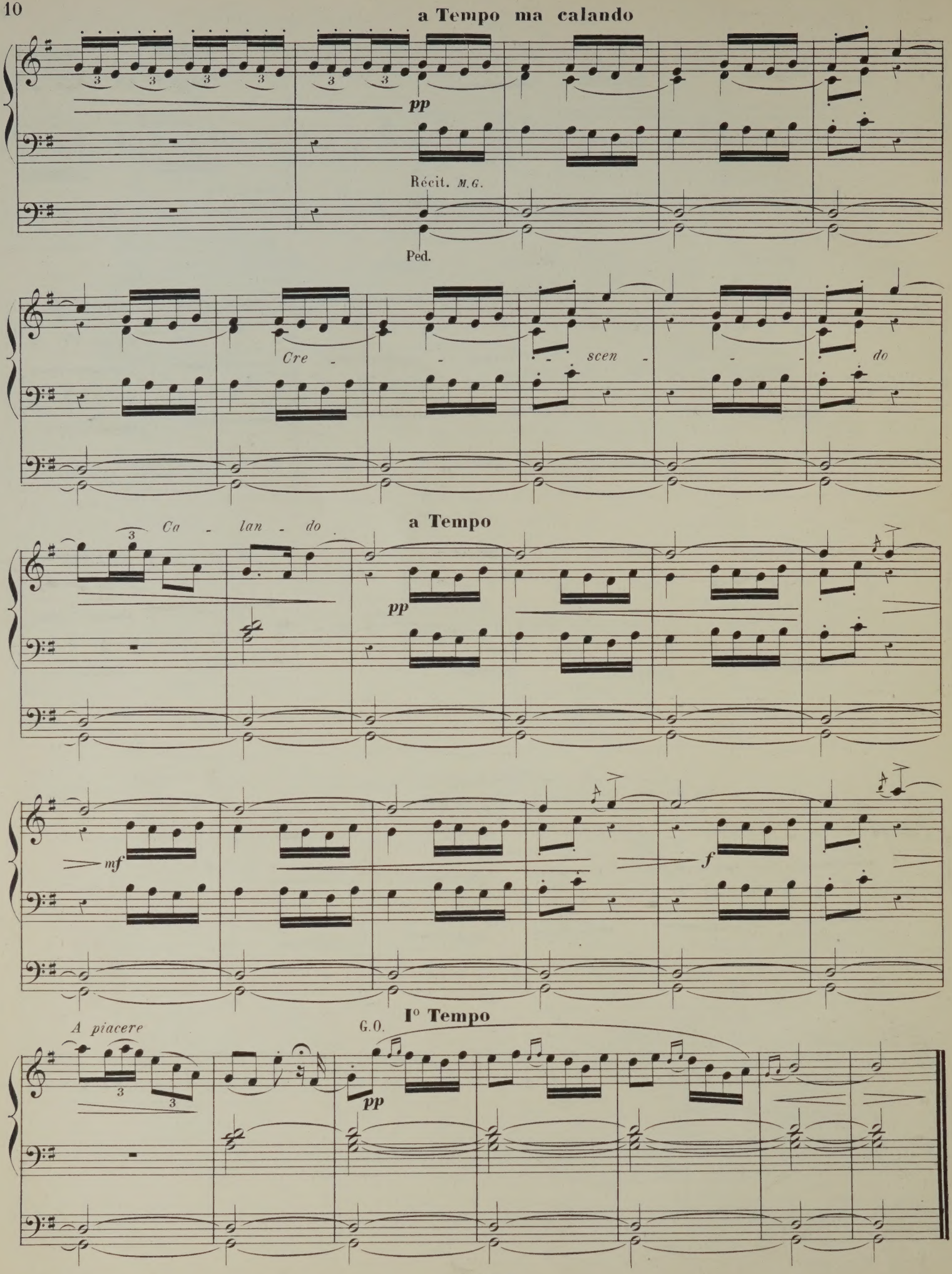
ALPHONSE MAILLY.

*A mon élève et ami Paul TRILLAT*
Organiste de la Primatiale à Lyon (France)

Récit: Bourdon 8. Salicional 8. Doublette 2.
(Le Tremblant)
Grand Orgue: Bourdon 16. Le Récit accouplé.
Pédale: Pas de jeux: la Tirasse du G.O.




I° Tempo
G.O.
Récit: ajoutez Flûte 8
pp
Récit ff
Récit M.G.
pp
A - - ni - - man - - do
a Tempo
pp
G.O.
f
Récit
Fermez Flûte 8.
Récit.
p
Poco riten.
A - ni - man - - do




Imp. Chaimbaud et Cie r. de la Tour-d'Auvergne. 20

9807. H.

GULON Grav.

# Musique
## Pour
# GRAND ORGUE

| | | PRIX NET |
|---|---|---|
| GOUNOD (Ch.) . | **Fête de Jupiter** . . . . . Transcription de C. LORET | 2.50 |
| — | **Vision de Jeanne d'Arc** . . . . . Transcription de A. DESLANDRES | 1.35 |
| — | **Prélude de la Messe de Jeanne d'Arc.** Avec 8 Trompettes chromatiques et 3 Trombones | 2.50 |
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| A. MAILLY . . | **3 Morceaux** . . . . . N° 1. *Invocation* N° 2. *Andante con moto* N° 3 *Christmas-Musette* | 2.50 |
| C. GALEOTTI . | **Deux Pièces.** . . . . . Transcription de L. LEMOINE N° 1. *Pastorale* N° 2. *Idylle* Copyright by H. Lemoine et Cie 1901 | 2. » |
| H. GONTHIER . | **3 Préludes et Fugues.** . . . . . | 3. » |
| J. ROQUES . . | **Final Toccata** . . . . . Copyright by H. Lemoine et Cie 1901 | 2. » |
| ACEVES (R. de). | **Improvisations,** Op. 97 . . . . . Copyright by H. Lemoine et Cie 1902 | 2.50 |
| GLUCK . . . . | **12 Pièces** Transcrites par HENRI BUSSER | |
| I. | *Chœur funèbre,* extrait d'ORPHÉE | 1.70 |
| II. | *Scène des Champs-Élysées* . . — . . | 1.70 |
| III. | *Ariette* . . . . . — . . | 1.20 |
| IV. | *Chœur des Ombres Heureuses* — . . | 2. » |
| V. | *Chœur Final en Mi.* . . . . — . . | 1.70 |
| VI. | *Air Gracieux,* extrait d'IPHIGÉNIE EN AULIDE, . . . . . | 1.20 |
| VII. | *Tambourin et Menuet en Ré,* extraits d'IPHIGÉNIE EN AULIDE . . . . . | 1.70 |
| VIII. | *Scène Funèrale,* extraite d'IPHIGÉNIE EN TAURIDE. . . . . | 1.50 |
| IX. | *Chœur des Prêtresses,* extrait d'IPHIGÉNIE EN TAURIDE. . . . . | 1.50 |
| X. | *Marche Religieuse,* extraite d'ALCESTE. | 1.20 |
| XI. | *Andante en Ré* extrait d'ARMIDE. . . | 2. » |
| XII. | *Chœur et Gavotte en Si b.,* — . . . | 1.70 |
| L. JEHIN . . . | **Marche Jubilaire.** . . . . . Transcription de H. BUSSER | 2.50 |

| | | PRIX NET |
|---|---|---|
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| | 2e SUITE. *Air de la* PASSION *(n° 48), Solo de Hautbois,* J. S. BACH. *Chœur Final de la* PASSION *(n° 78),* J. S. BACH. *Fugue Chorale du* MESSIE *(n° 25),* HAENDEL. | 2.50 |
| | 3e SUITE. *Ouverture du* MESSIE. HAENDEL. *Air de Baryton* D'ELIE MENDELSSOHN. *Chœur du* MESSIE *(n° 22),* HAENDEL. . . . . | 3. » |


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IMP. CHAIMBAUD et Cie

# VICTORIN JONCIÈRES

## DEUX

# PIÈCES d'ORCHESTRE

Transcrites

*pour le*

## GRAND ORGUE

PAR

# ALBERT RENAUD

*N°1*

Prélude

*Prix : 6f.*

*N° 2*

Comtemplation

*Prix : 5f.*

Paris, LÉON GRUS, Editeur, Place Saint-Augustin

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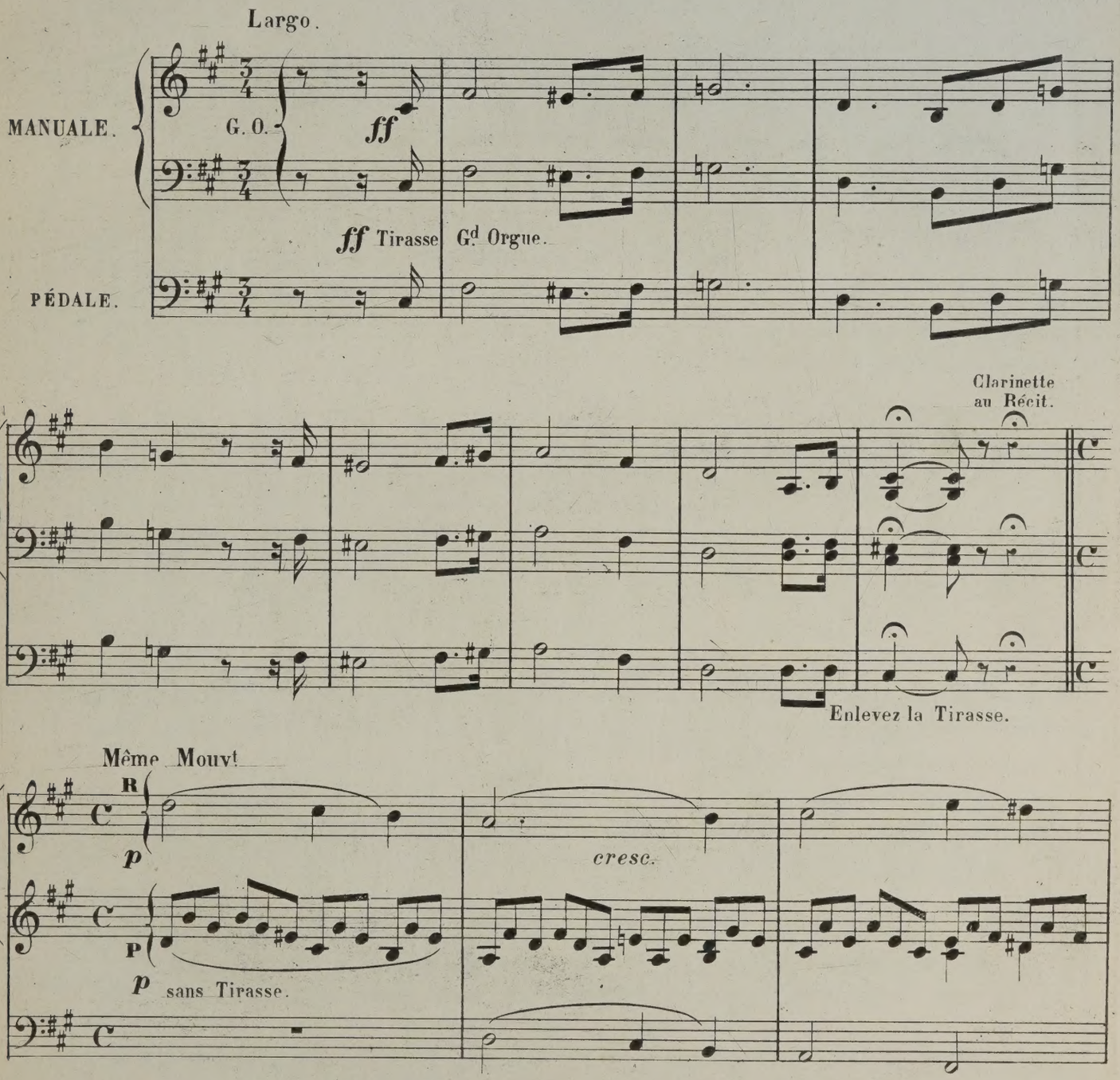
# PRÉLUDE

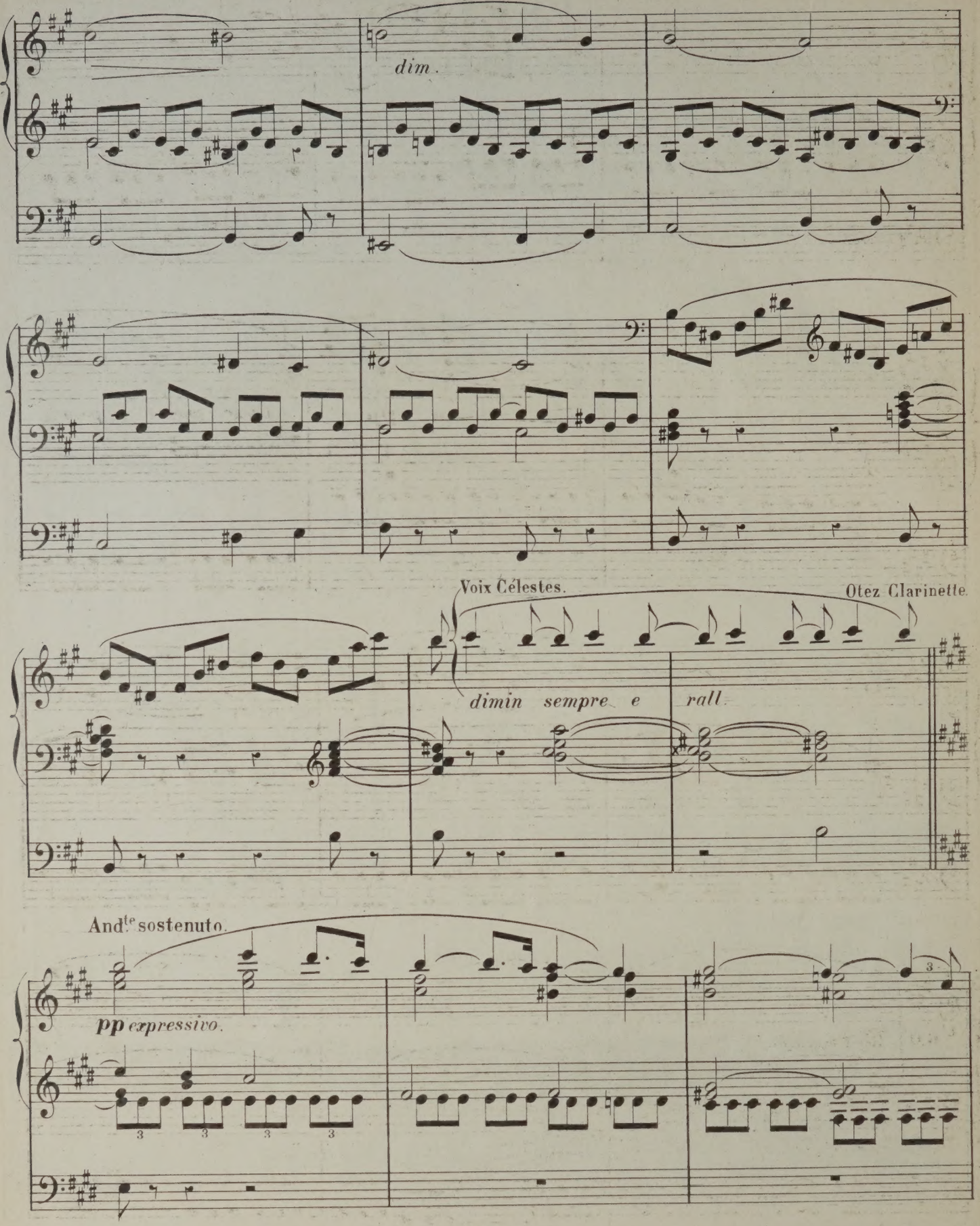
## (V. JONCIÈRES)

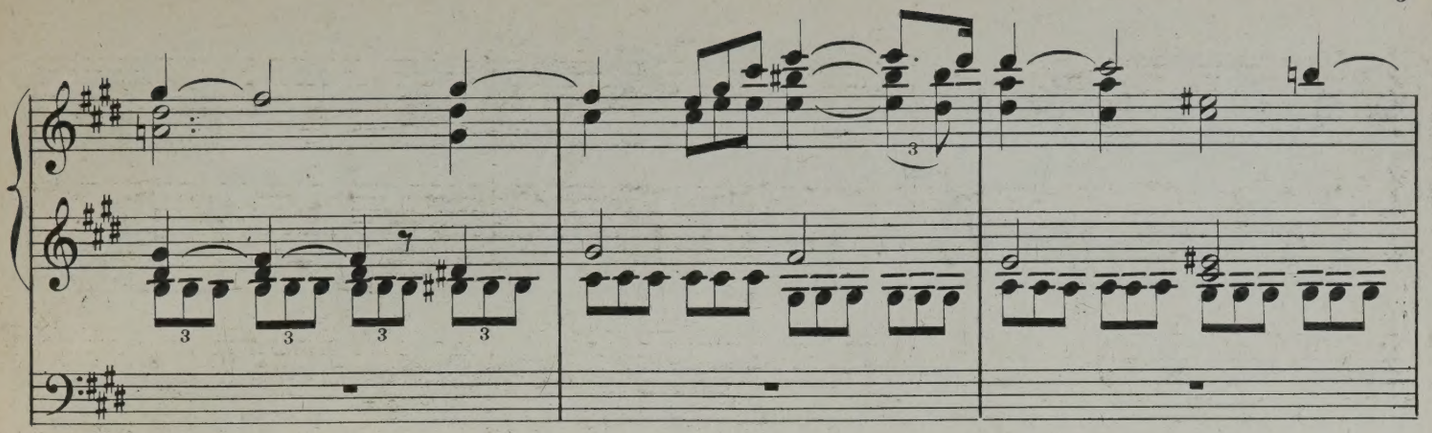
INDICATIONS DES JEUX.
RÉCIT — Clarinette puis Voix célestes et Bourdon de 8 p.
POSITIF — Bourdon de 8 p.
Gd ORGUE — Fonds 8 et 16 p. *ff* Jeux d'Anches.
PÉDALE — Bourdon et Flûte de 8 et 16 p.

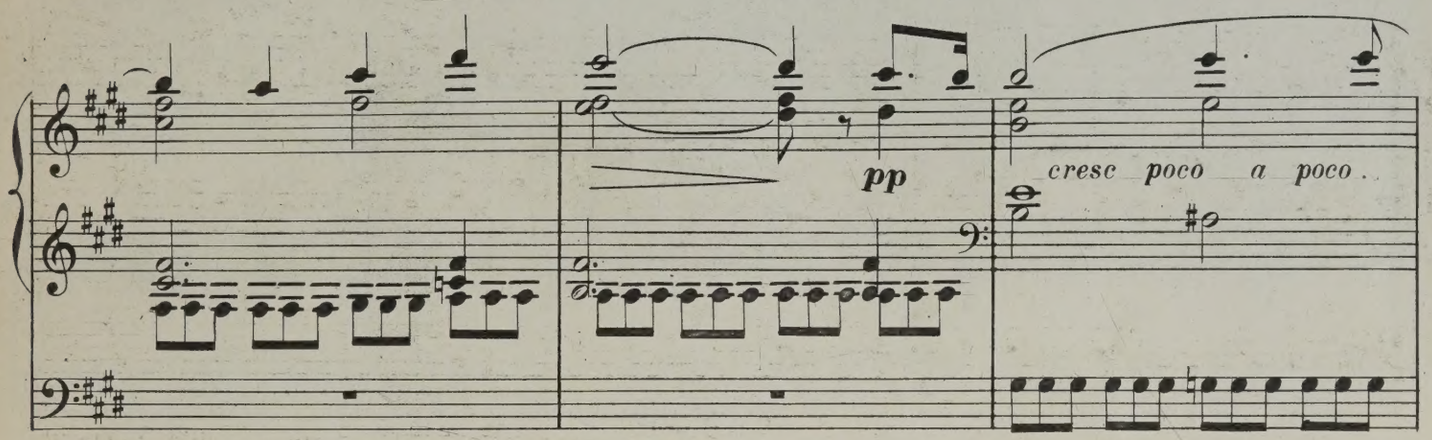
TRANSCRIPTION POUR GRAND ORGUE

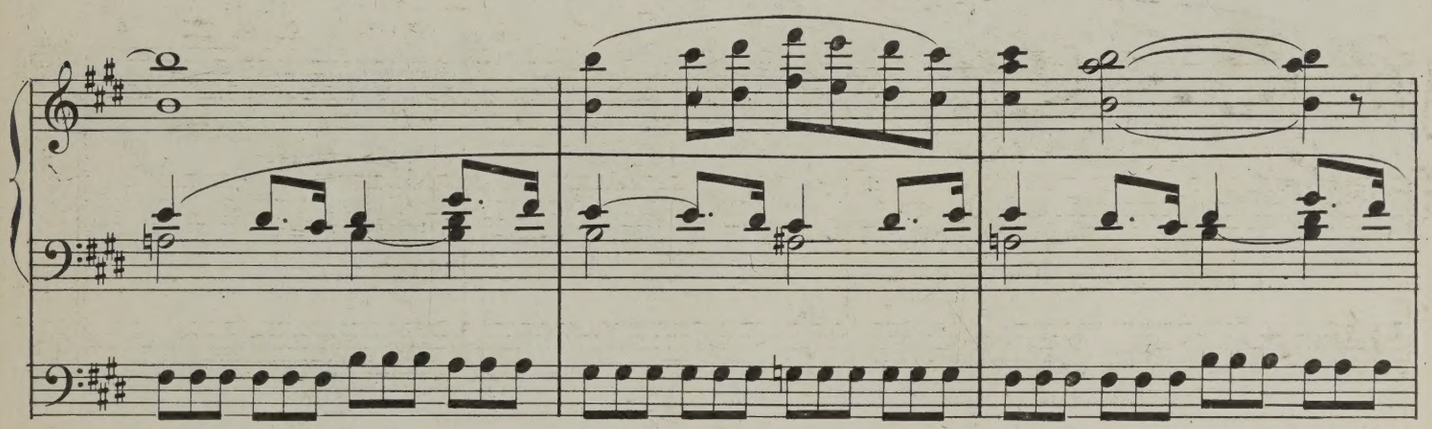
Par **ALBERT RENAUD.**
Organiste du Gd Orgue de St François Xavier.

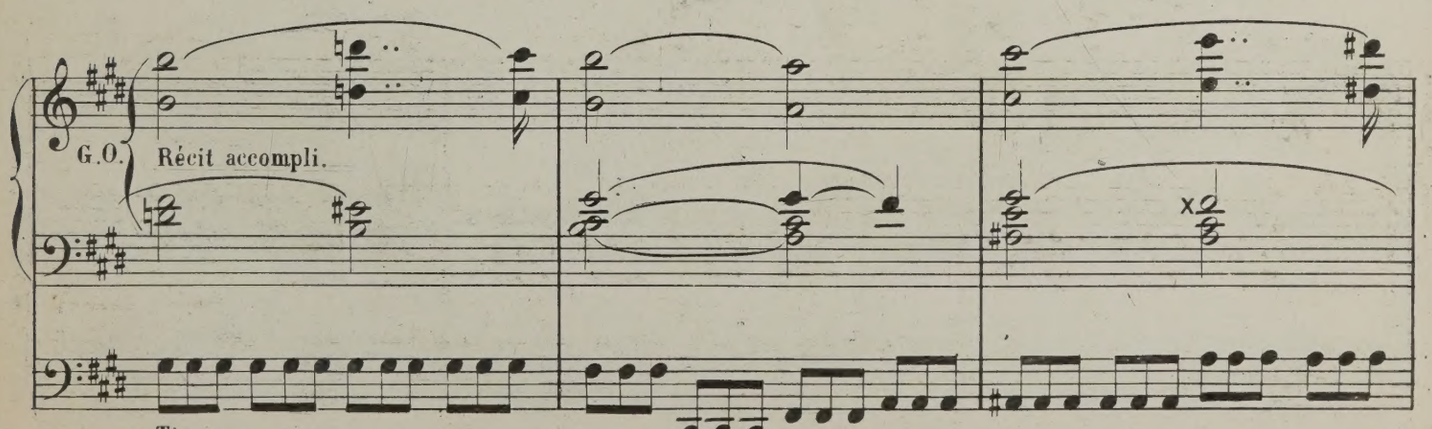


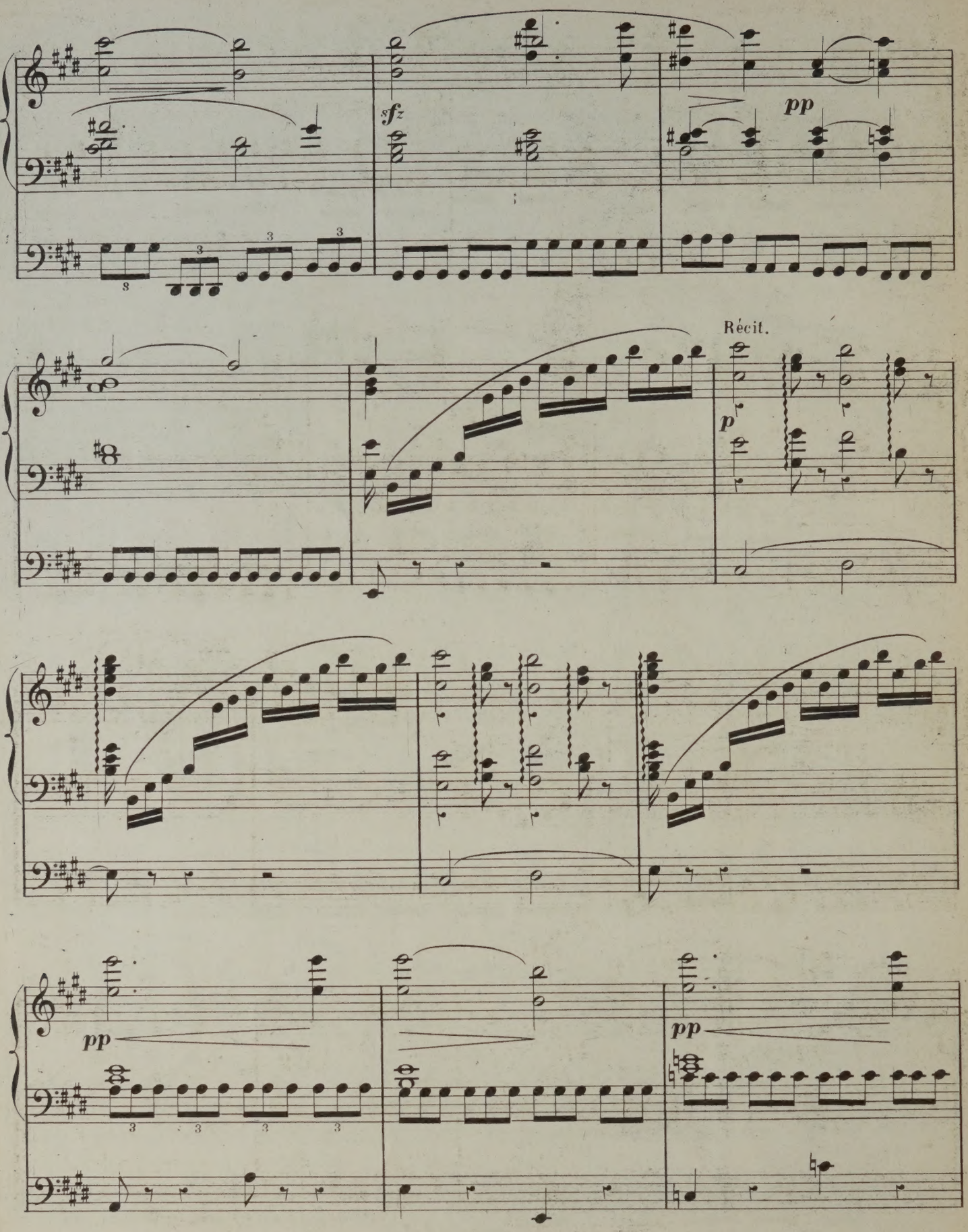

dim.
Voix Célestes.
Otez Clarinette.
dimin sempre e rall.
And.te sostenuto.
pp expressivo.

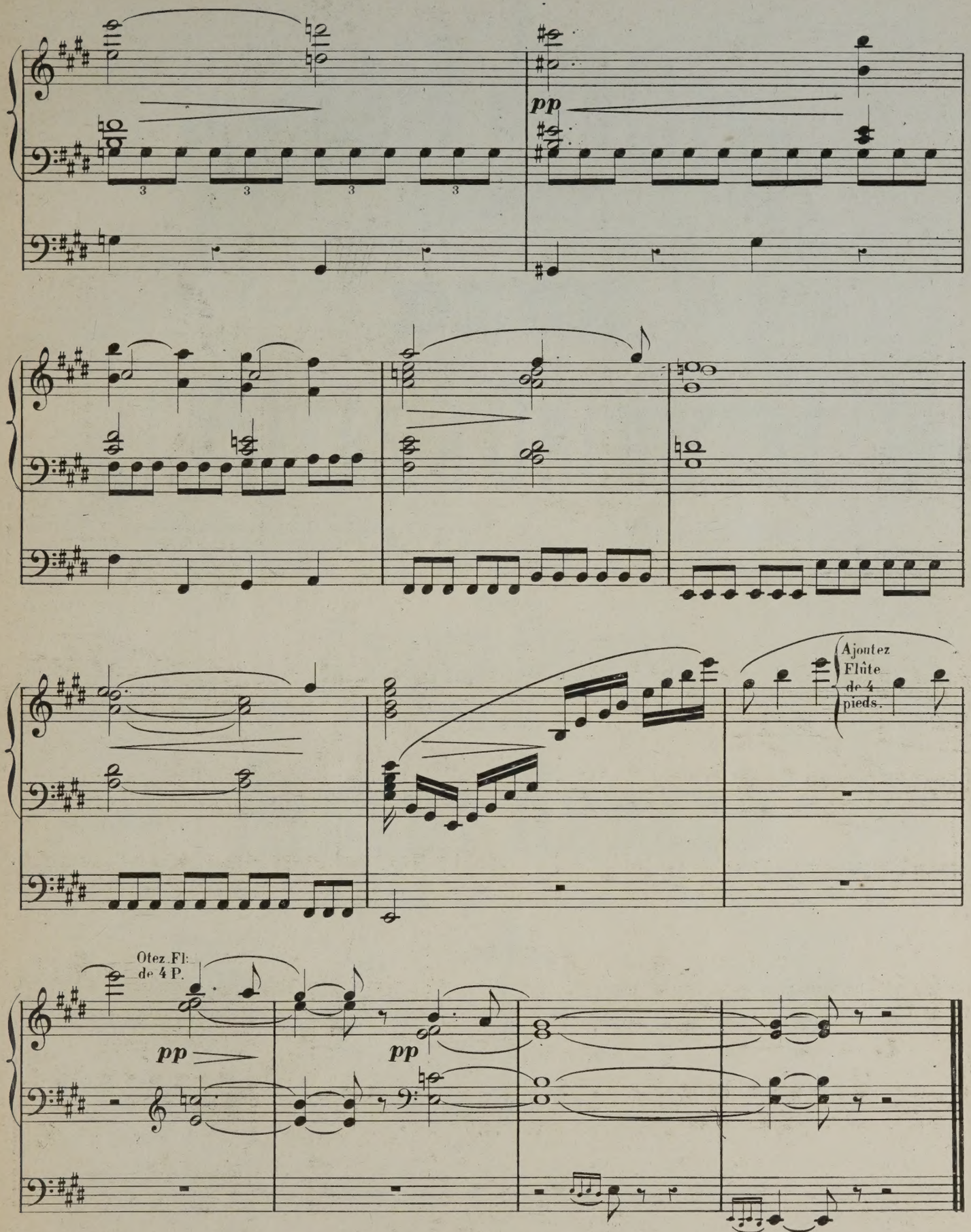



pp
cresc poco a poco.




G.O.
Récit accompli.
Tirasses.


sfz
pp
Récit.
p
pp
pp






Imp: E. DELAY, rue Rodier, 49.

# VICTORIN JONCIÈRES

## DEUX

# PIÈCES d'ORCHESTRE

Transcrites

*pour le*

## GRAND ORGUE

PAR

# ALBERT RENAUD

*N°1*

Prélude

*Prix : 6f.*

*N° 2*

Comtemplation

*Prix : 5f.*

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# CONTEMPLATION

(d'après **V. JONCIÈRES**)

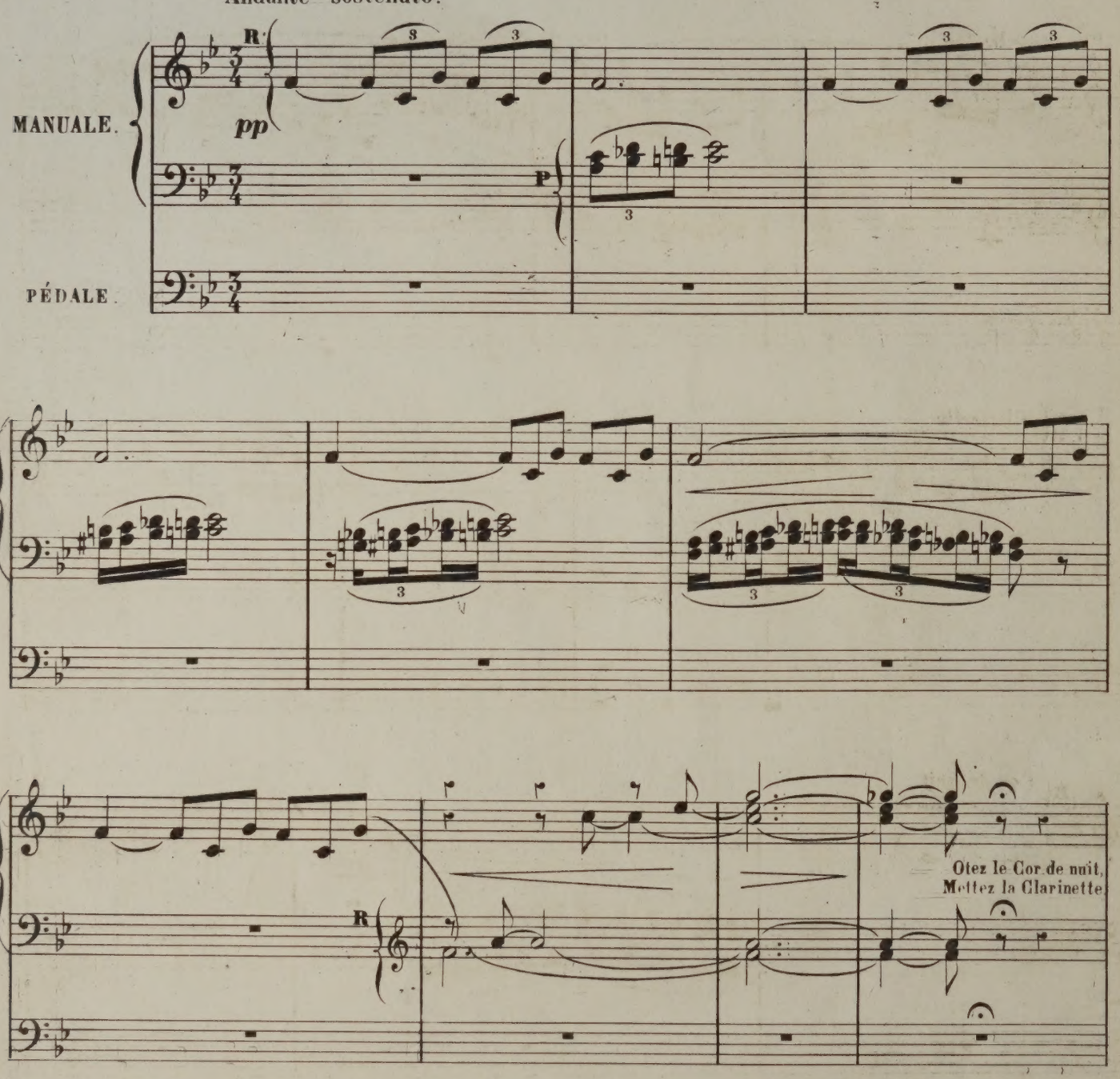
INDICATIONS DES JEUX.
- RÉCIT — Cor de nuit puis Clarinette Hautbois et Voix humaine.
- POSITIF — Bourdon de 8 p.
- G.d ORGUE — Bourdon de 8 et 16 p. Flûte de 8 p.
- PÉDALE — Bourdon et Flûte de 8 et 16 p.

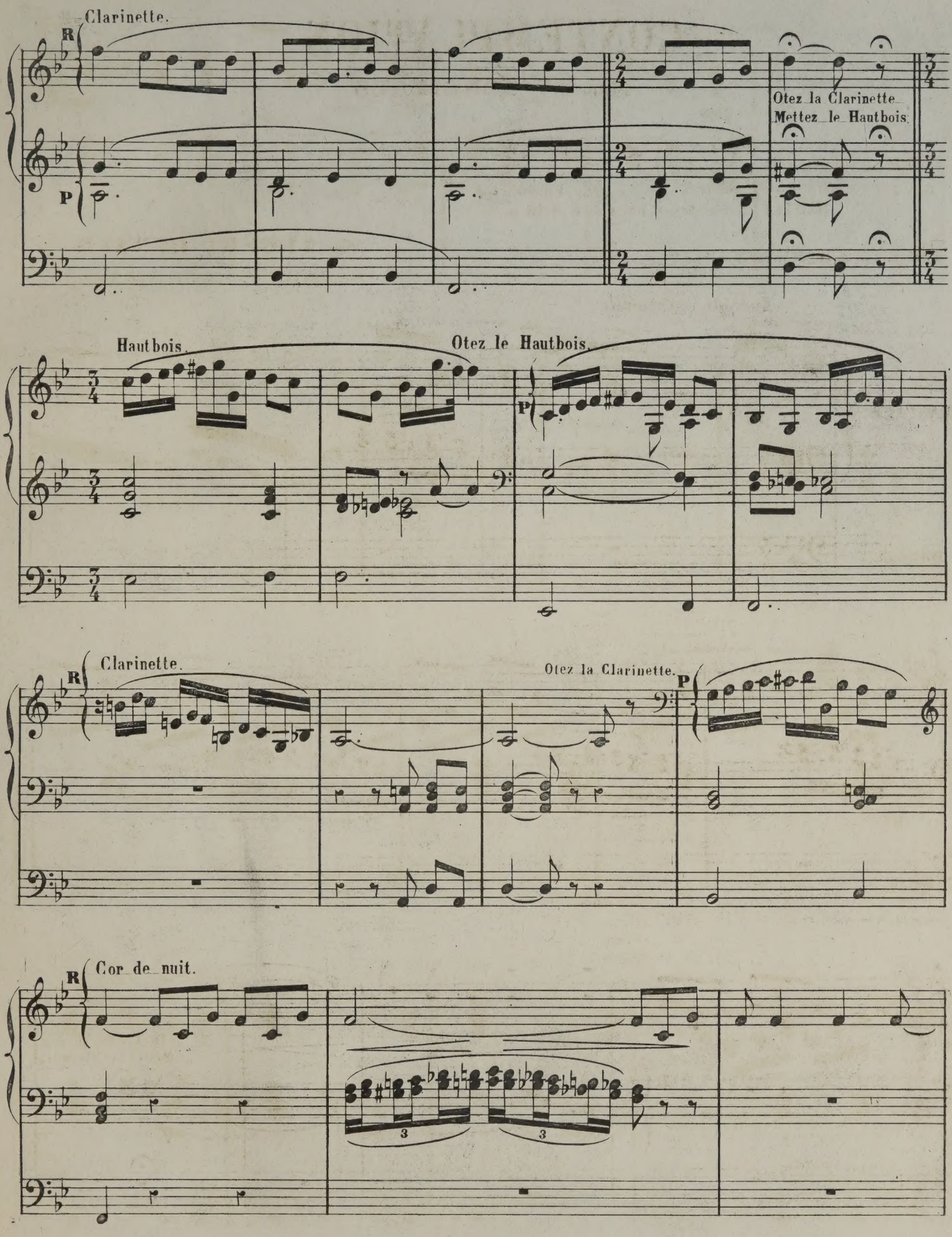
**POUR LE GRAND ORGUE**

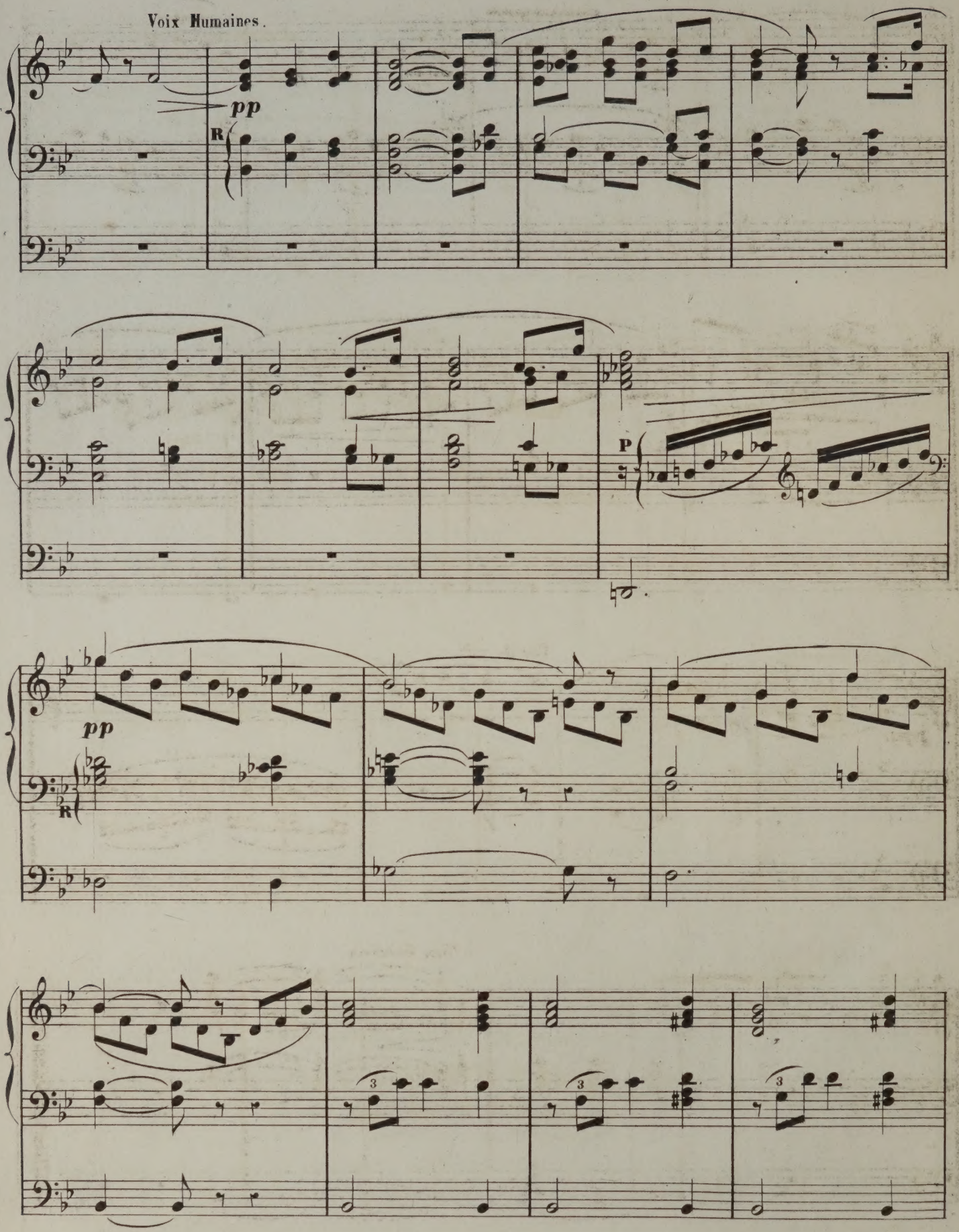
Par **ALBERT RENAUD**

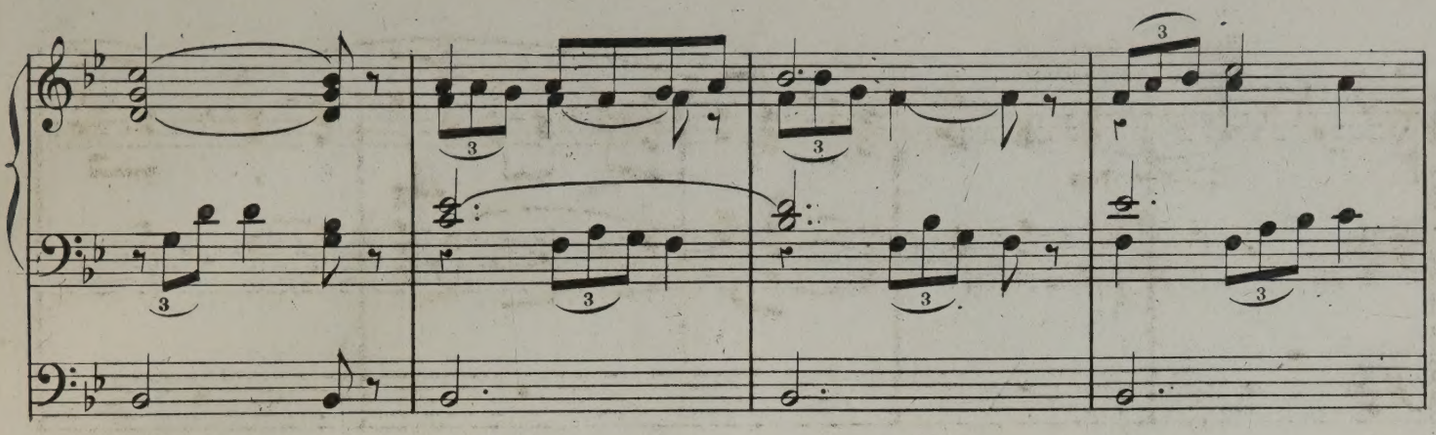
Organiste du G.d Orgue de St. François Xavier.

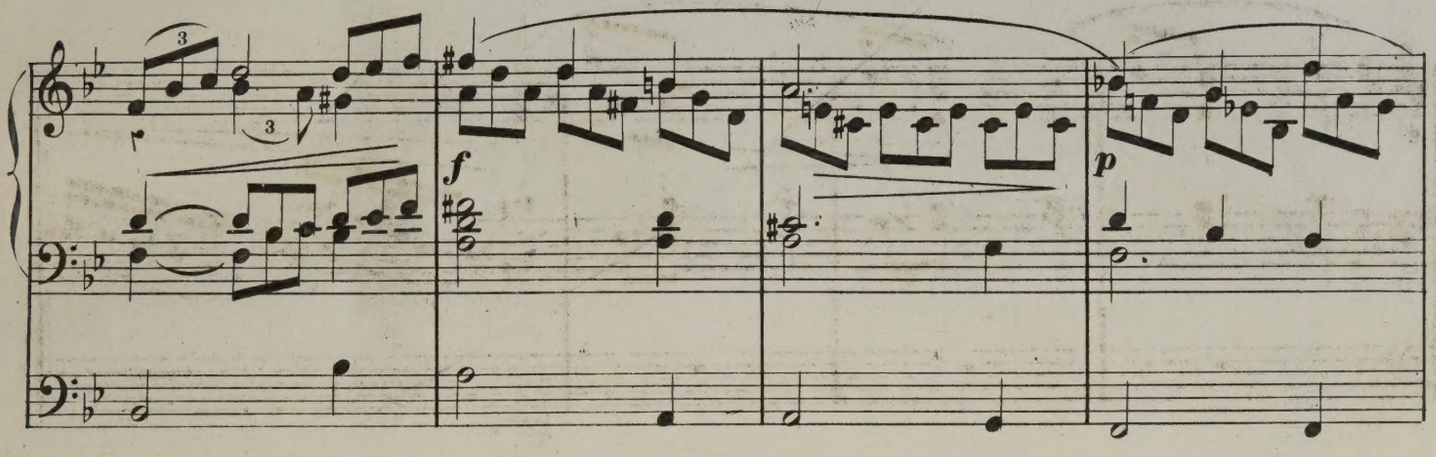
Andante sostenuto.



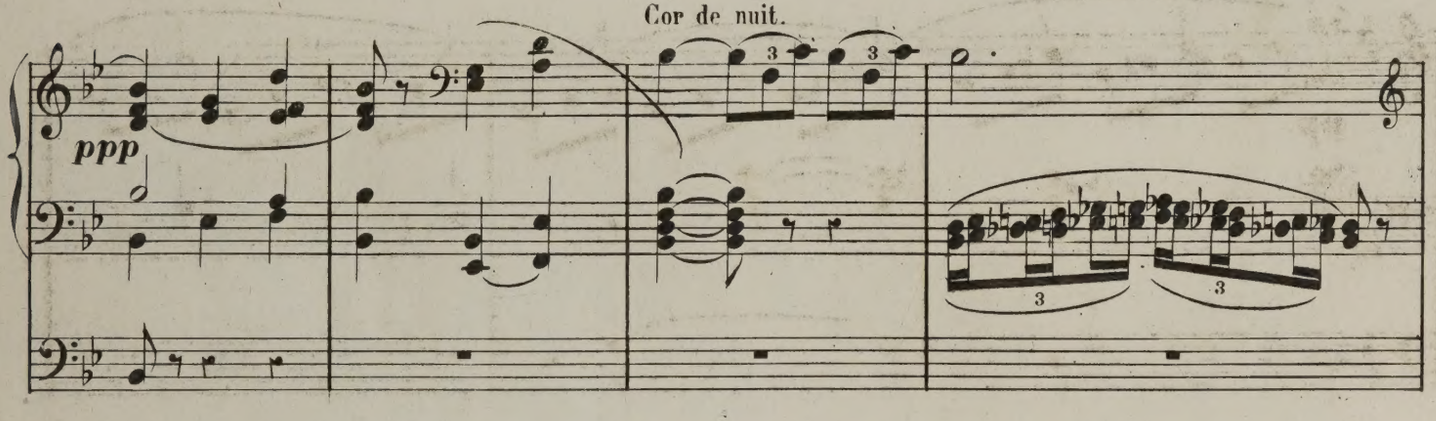

Clarinette.
R
P
Otez la Clarinette
Mettez le Hautbois
Hautbois.
Otez le Hautbois.
P
Clarinette.
R
Otez la Clarinette.
P
Cor de nuit.
R
3
3


Voix Humaines.
pp
R
P
pp
R

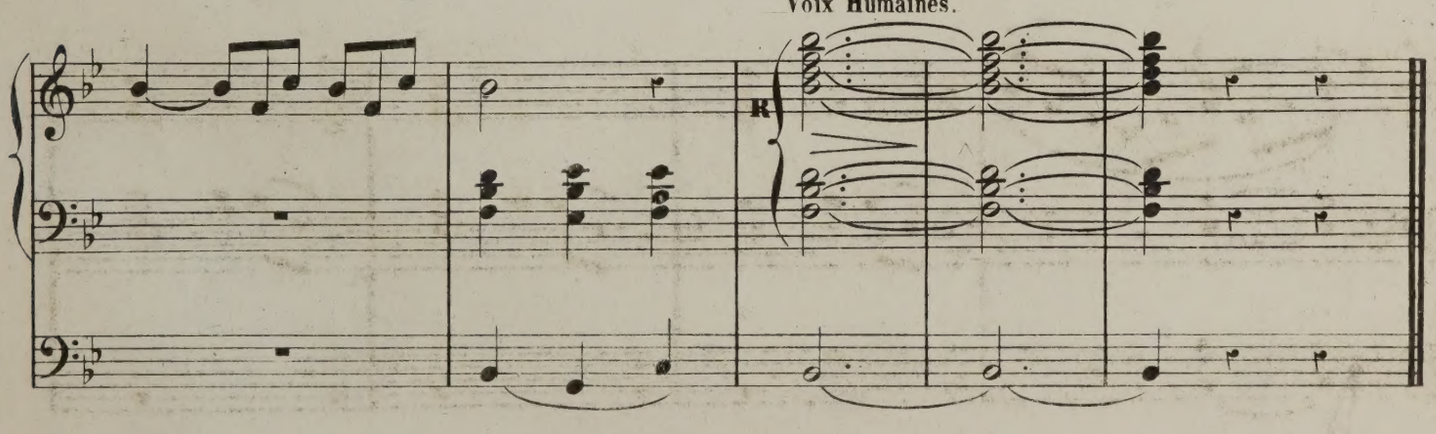





Cor de nuit.




Voix Humaines.




L. G. 4367

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A MON PÈRE

# Final-Toccata

POUR

GRAND ORGUE

Par

## Joseph Roques

Prix : 6 fr.

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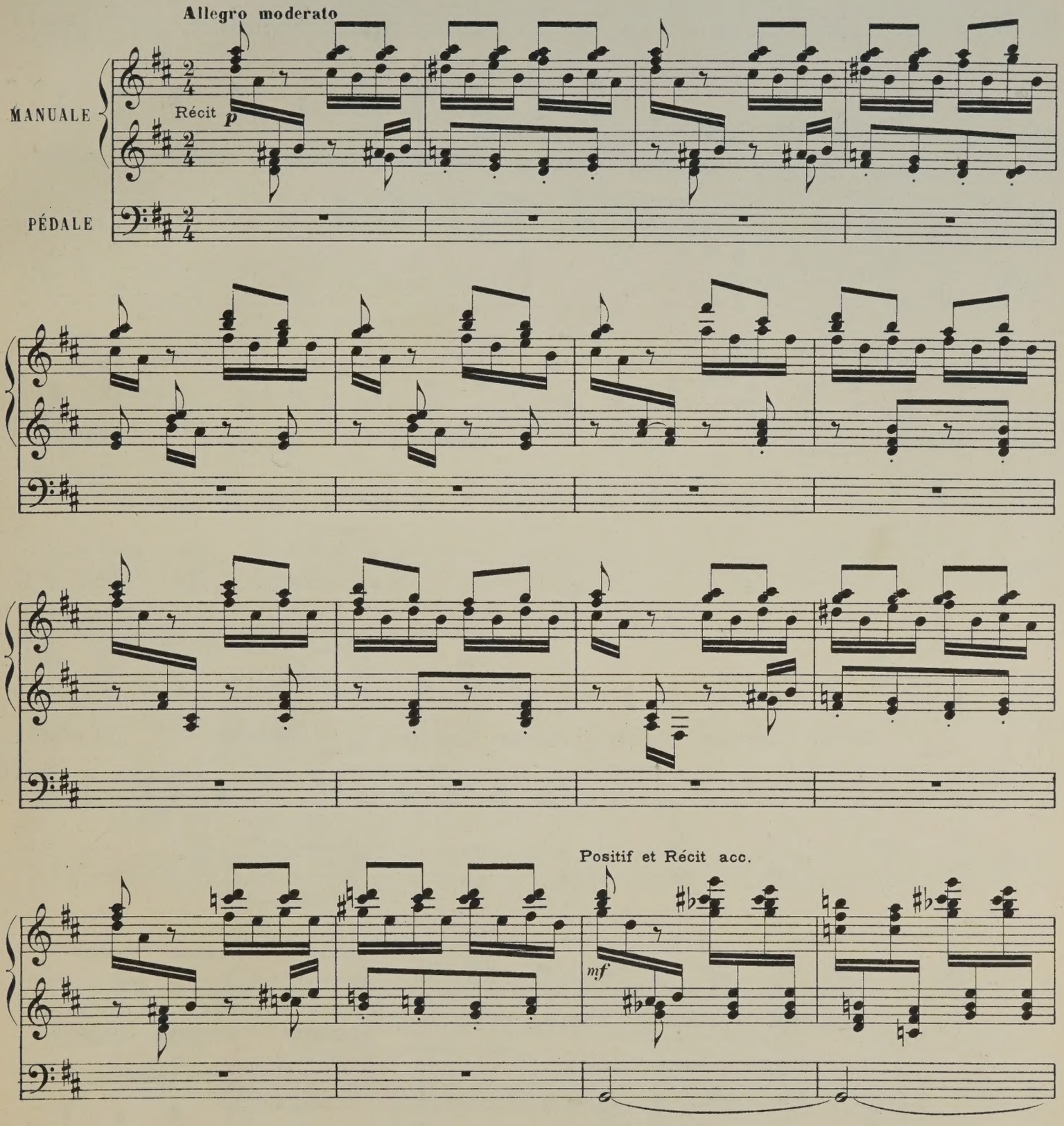
19.198

# FINAL - TOCCATA

**Pièce pour Orgue** (1)
avec Pédale obligée

**Joseph ROQUES**




(1) *NOTA.* — L'organiste qui ne disposera que de deux claviers pourra commencer sur le G.O. avec les fonds seulement; au Récit les { Fonds / Anches } accouplés.

Nous laissons à l'organiste le choix (approximativement) de la registration selon l'importance de son instrument.

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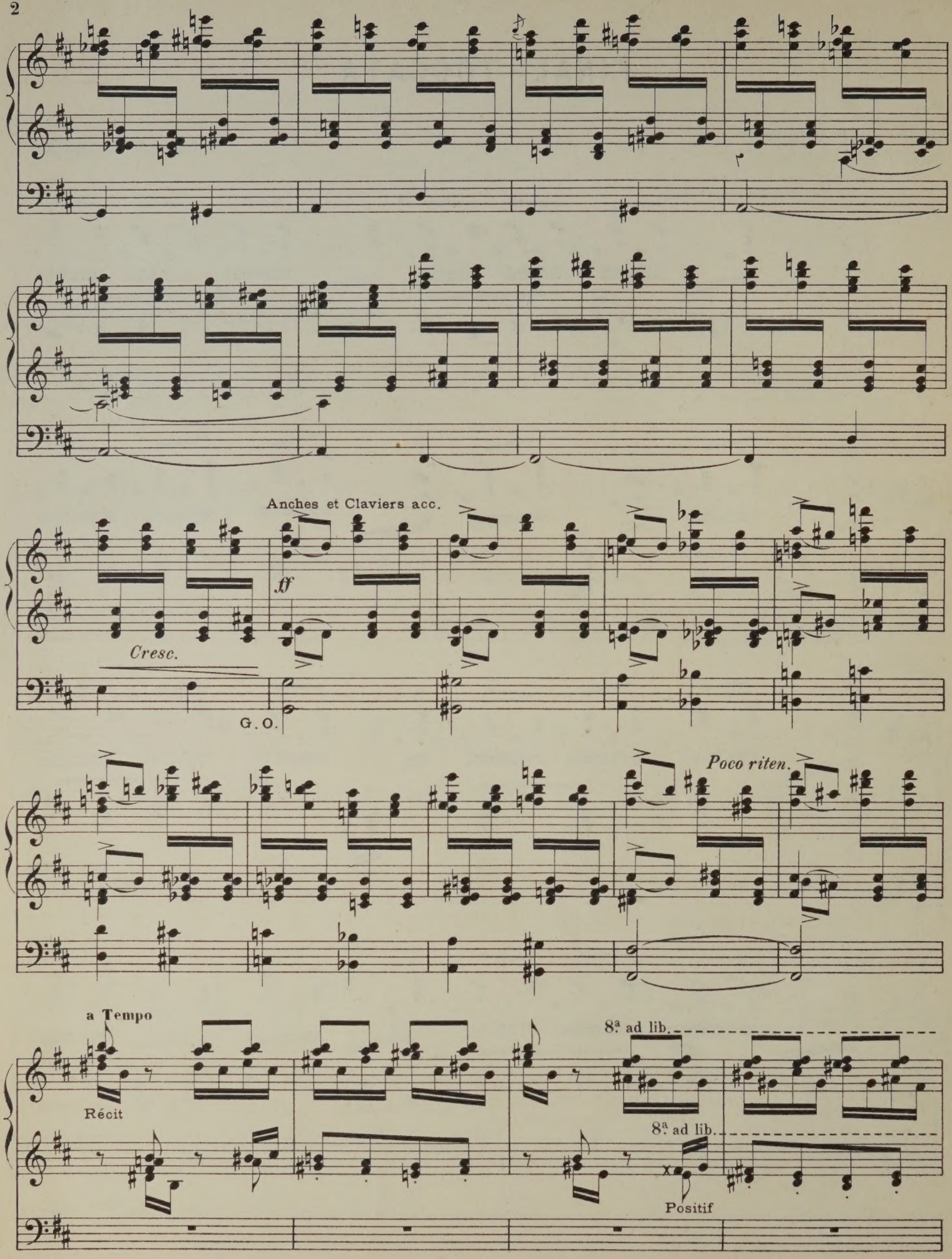
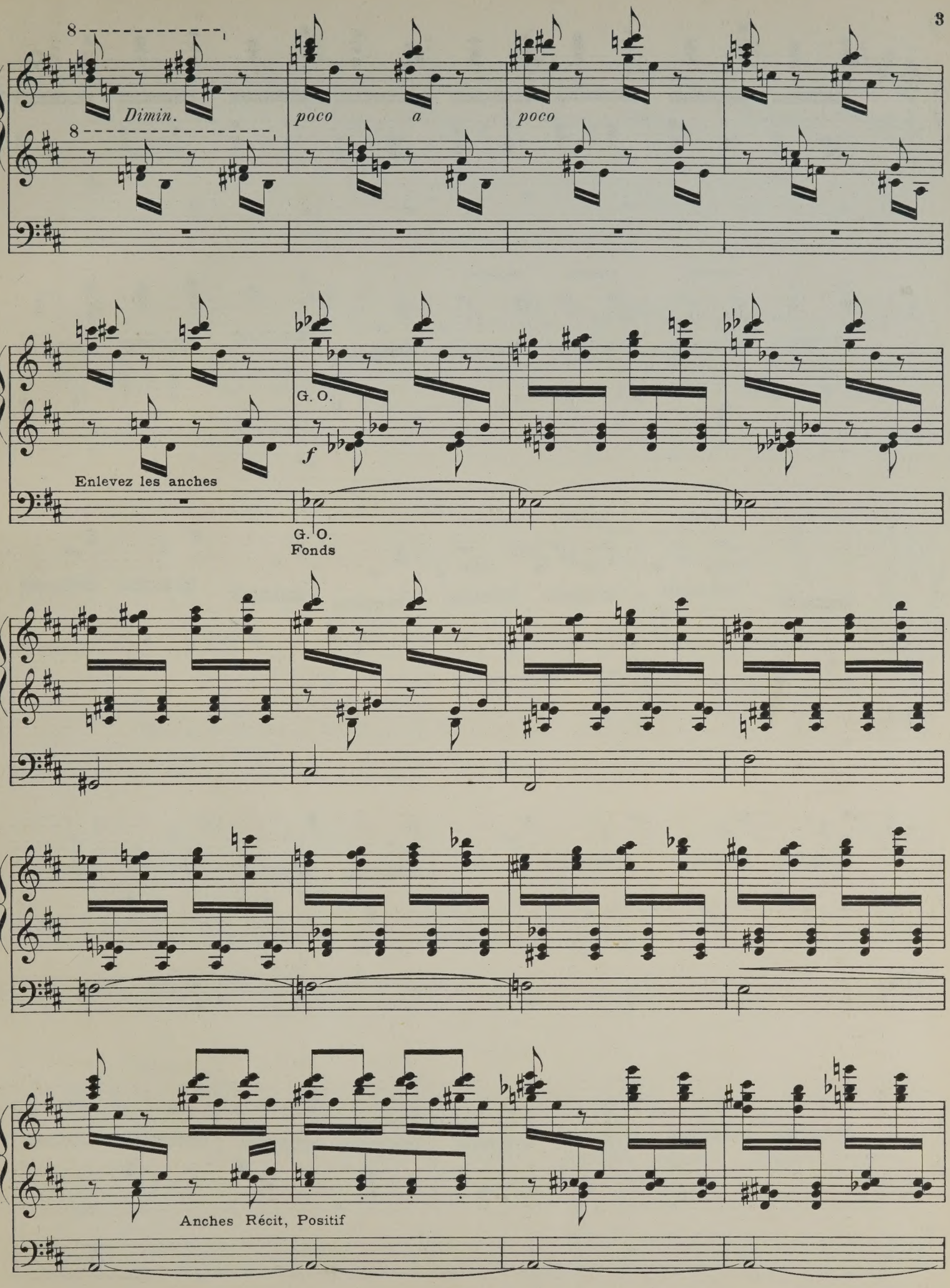
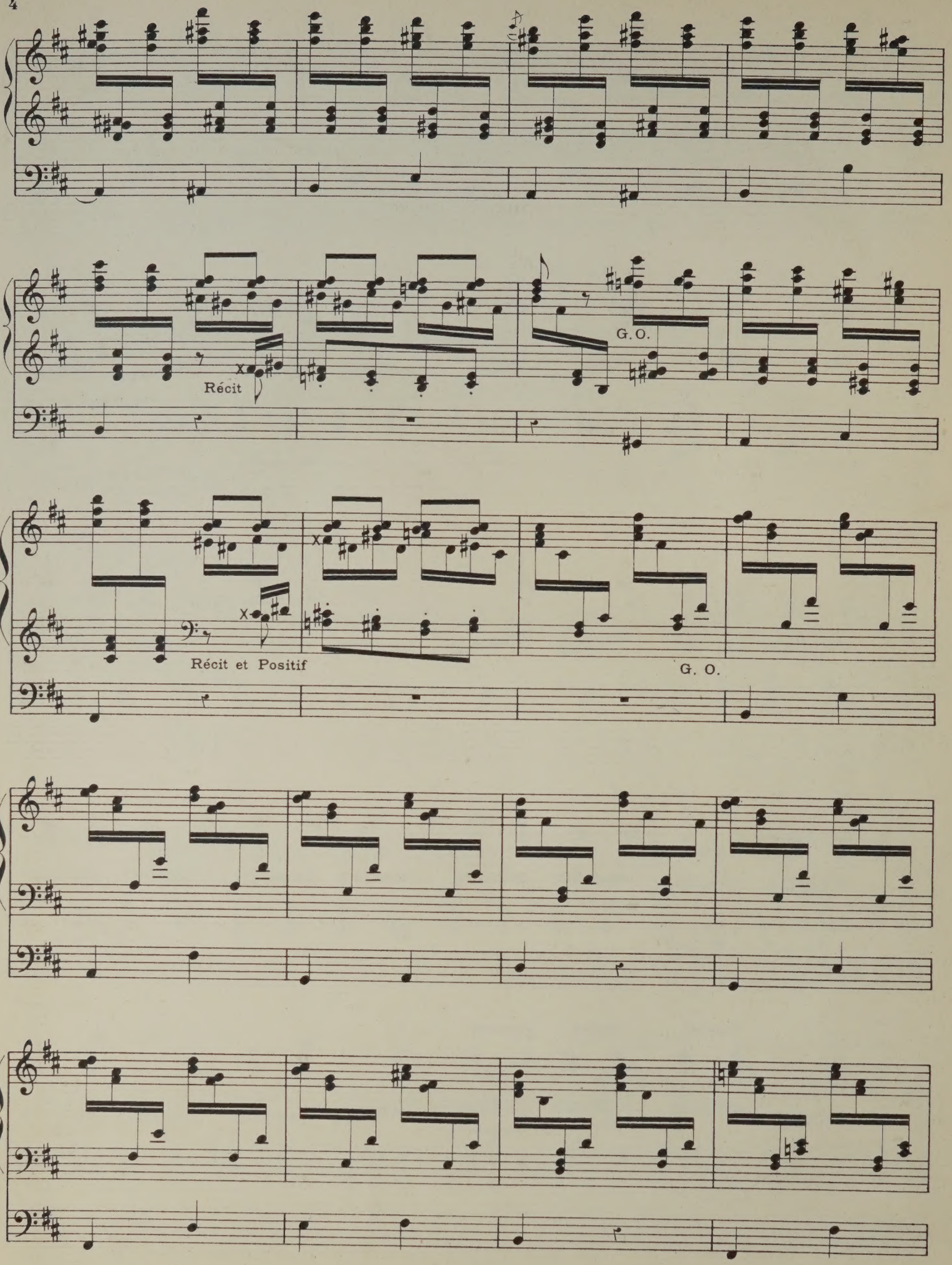
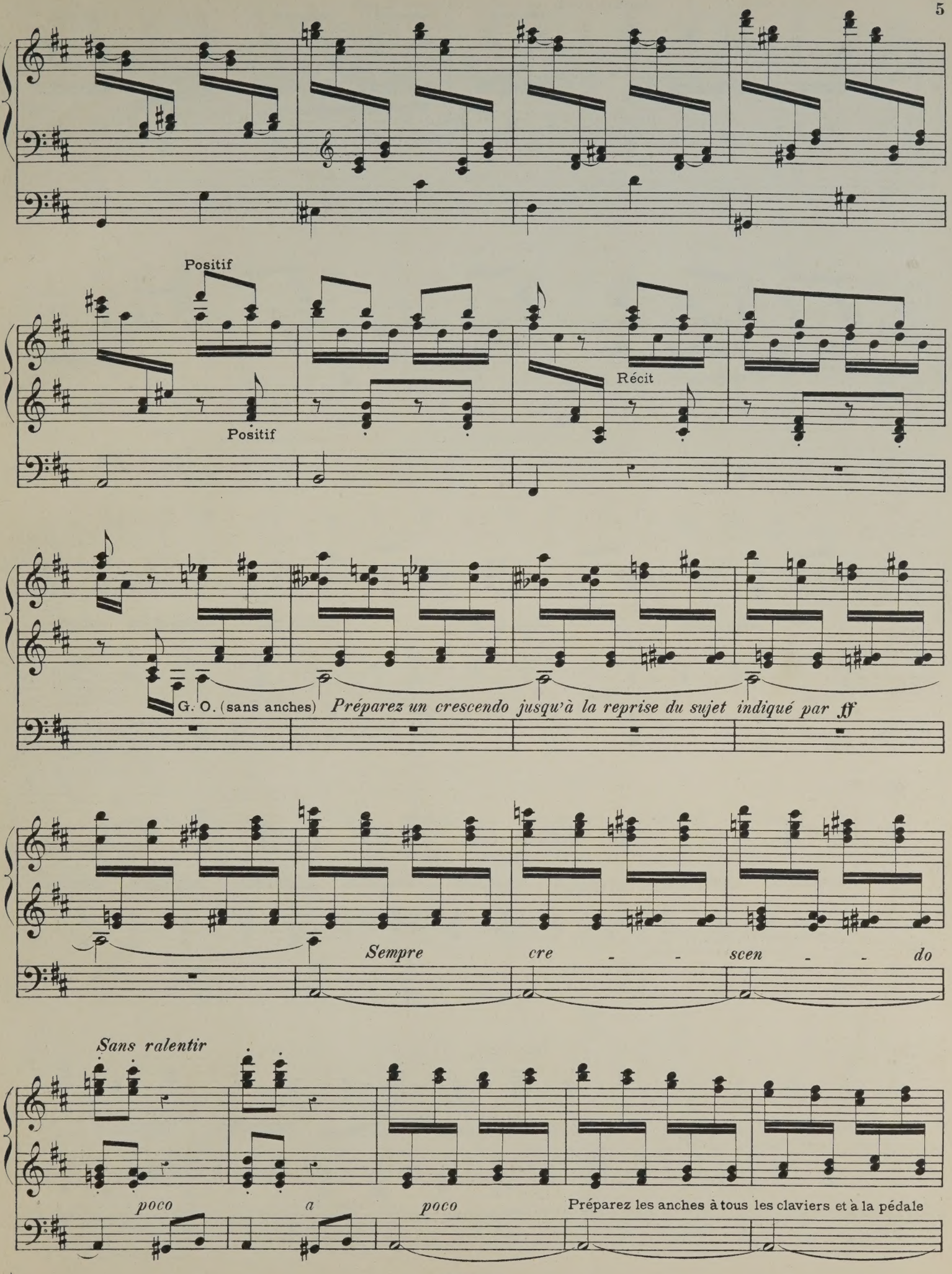
19198. H.

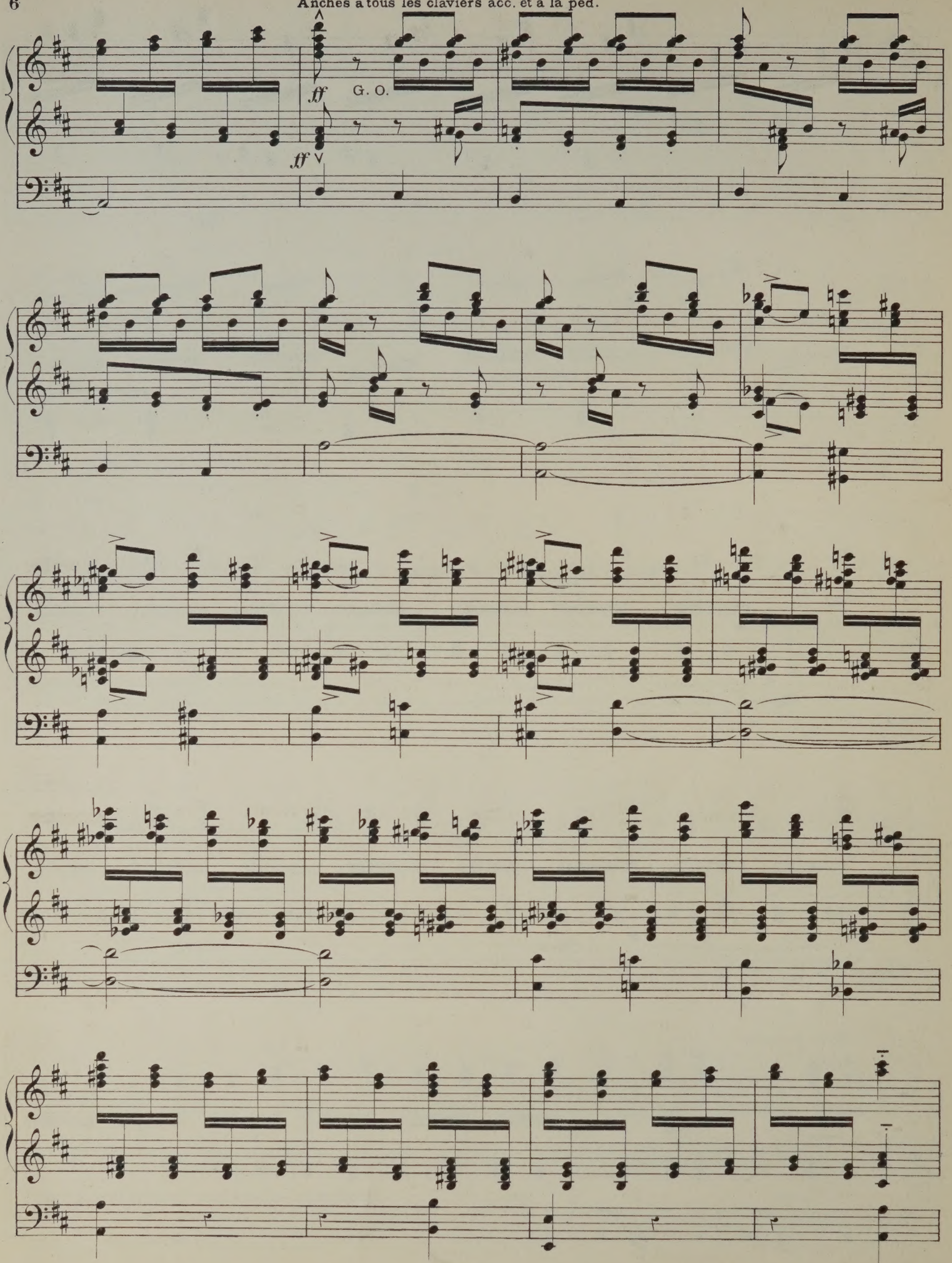

Anches et Claviers acc.
ff
Cresc.
G. O.
Poco riten.
a Tempo
Récit
8ª ad lib.
8ª ad lib.
Positif

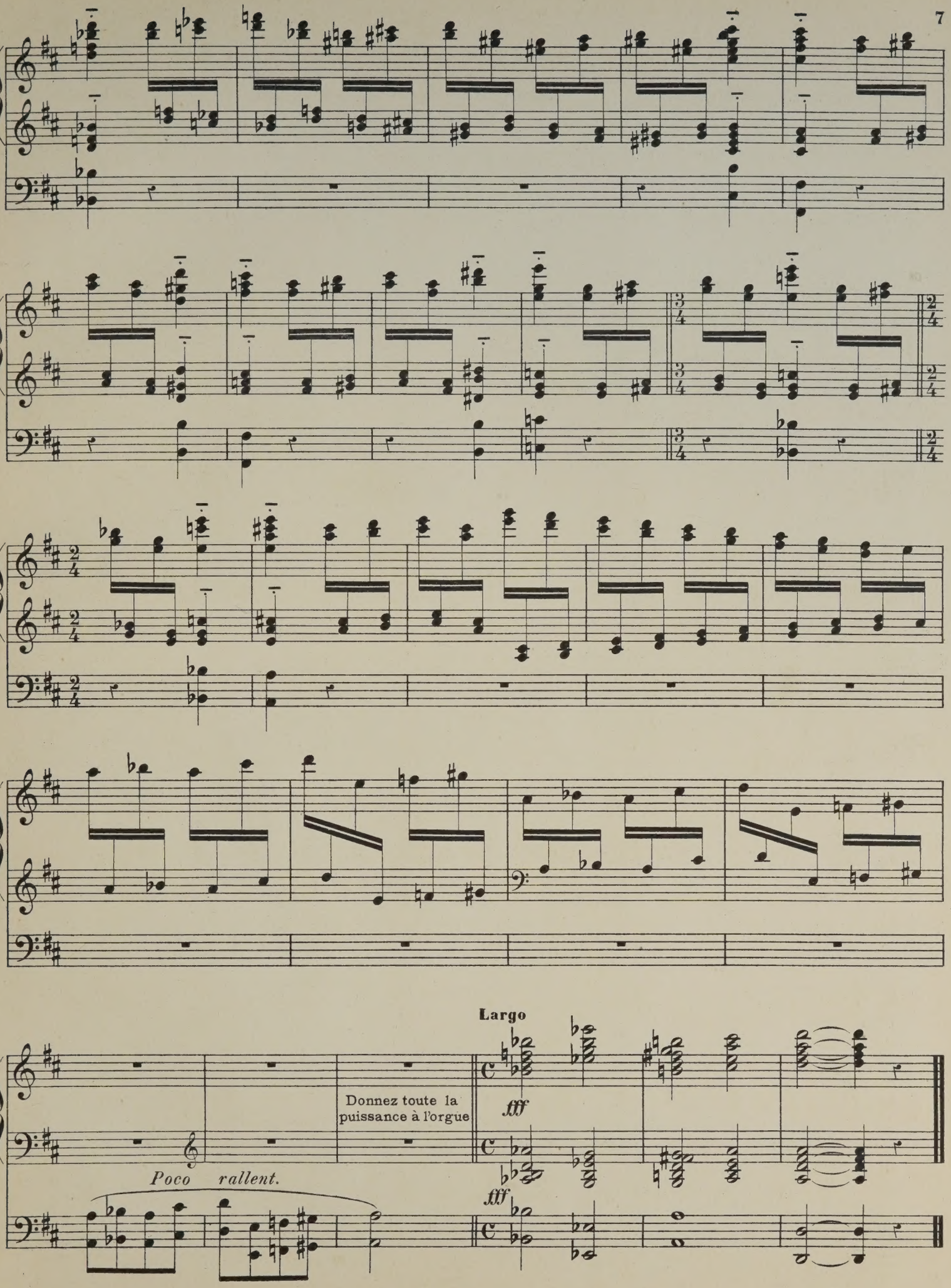

8
Dimin.
8
poco
a
poco
G. O.
f
Enlevez les anches
G. O.
Fonds
Anches Récit, Positif


Récit
G. O.
Récit et Positif
G. O.


Positif
Positif
Récit
G. O. (sans anches) Préparez un crescendo jusqu'à la reprise du sujet indiqué par ff
Sempre cre - - scen - - do
Sans ralentir
poco a poco
Préparez les anches à tous les claviers et à la pédale

Anches à tous les claviers acc. et à la péd.



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# Musique

POUR

# GRAND ORGUE

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Caprice

HERRN ALEXANDER GUILMANT
in PARIS
gewidmet.

# Fantasie

von

# EMIL SJÖGREN.

OP. 15 Nr. 1.

Concertstück für Orgel
frei bearbeitet von
A. W. GOTTSCHALG.

Pr. M. 1.—

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LEIPZIG, Verlag von F. E. C. LEUCKART
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# Fantasie.

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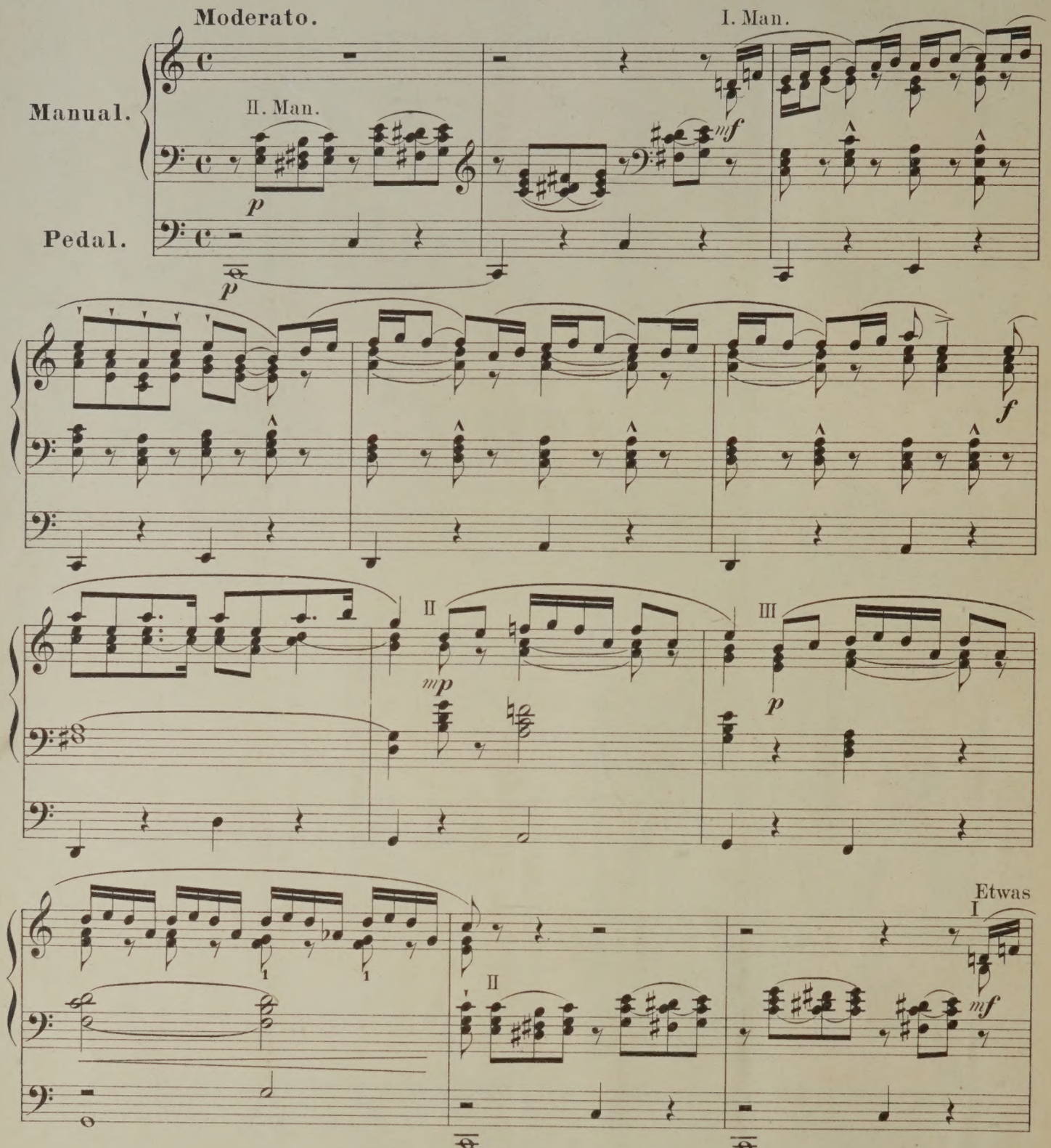
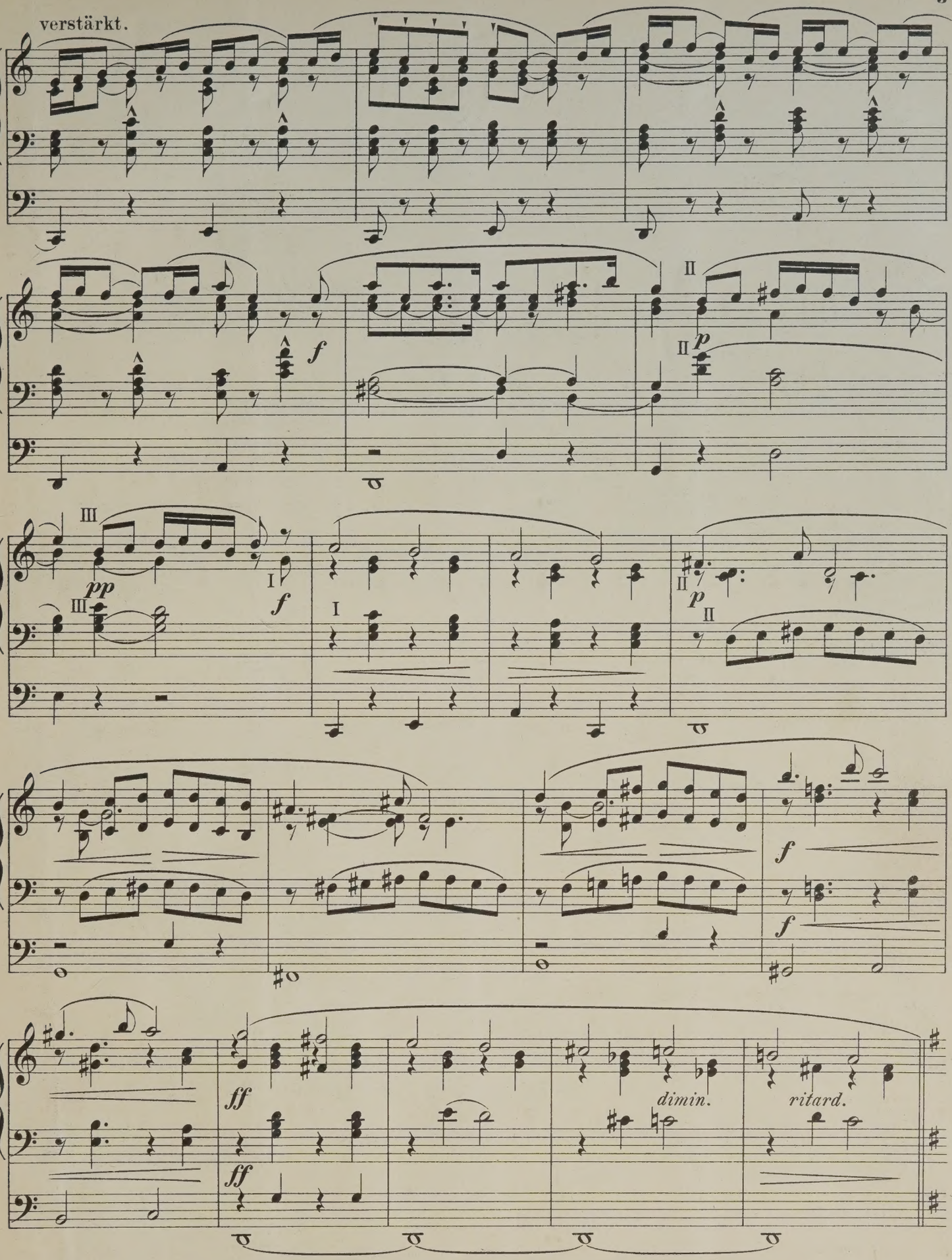



Bem: Dieser geist- und lebensvolle Satz ist für 3 Manuale berechnet, doch lässt sich derselbe auch bequem auf einer zweimanualigen Orgel ausführen. Eine angemessene Registrirung werden intelligente Orgelspieler gar bald herausfinden. Auch als Studie für den schnellen Wechsel der Manuale dürfte das Stück einigen Werth beanspruchen.

F. E. C. L. 3840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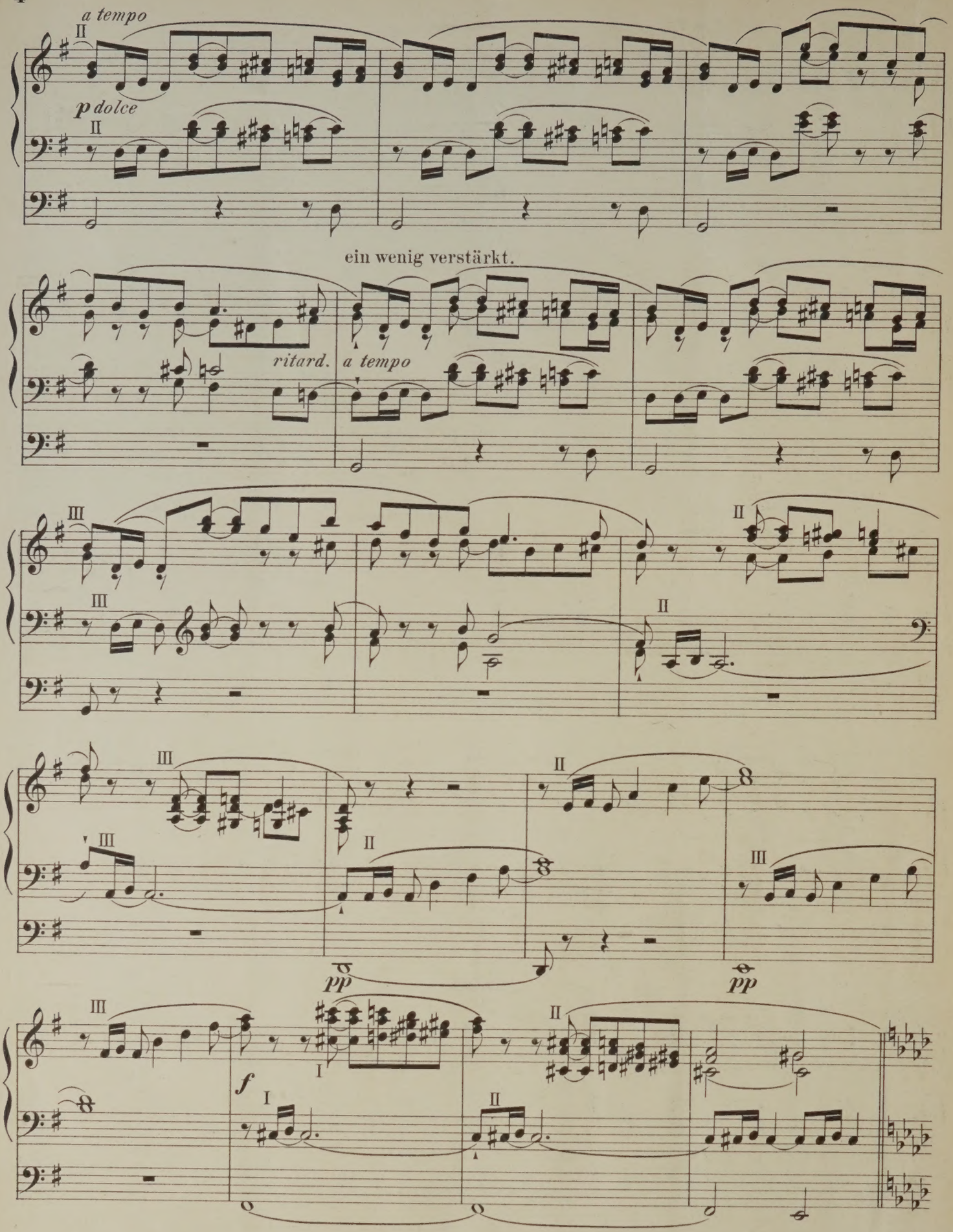
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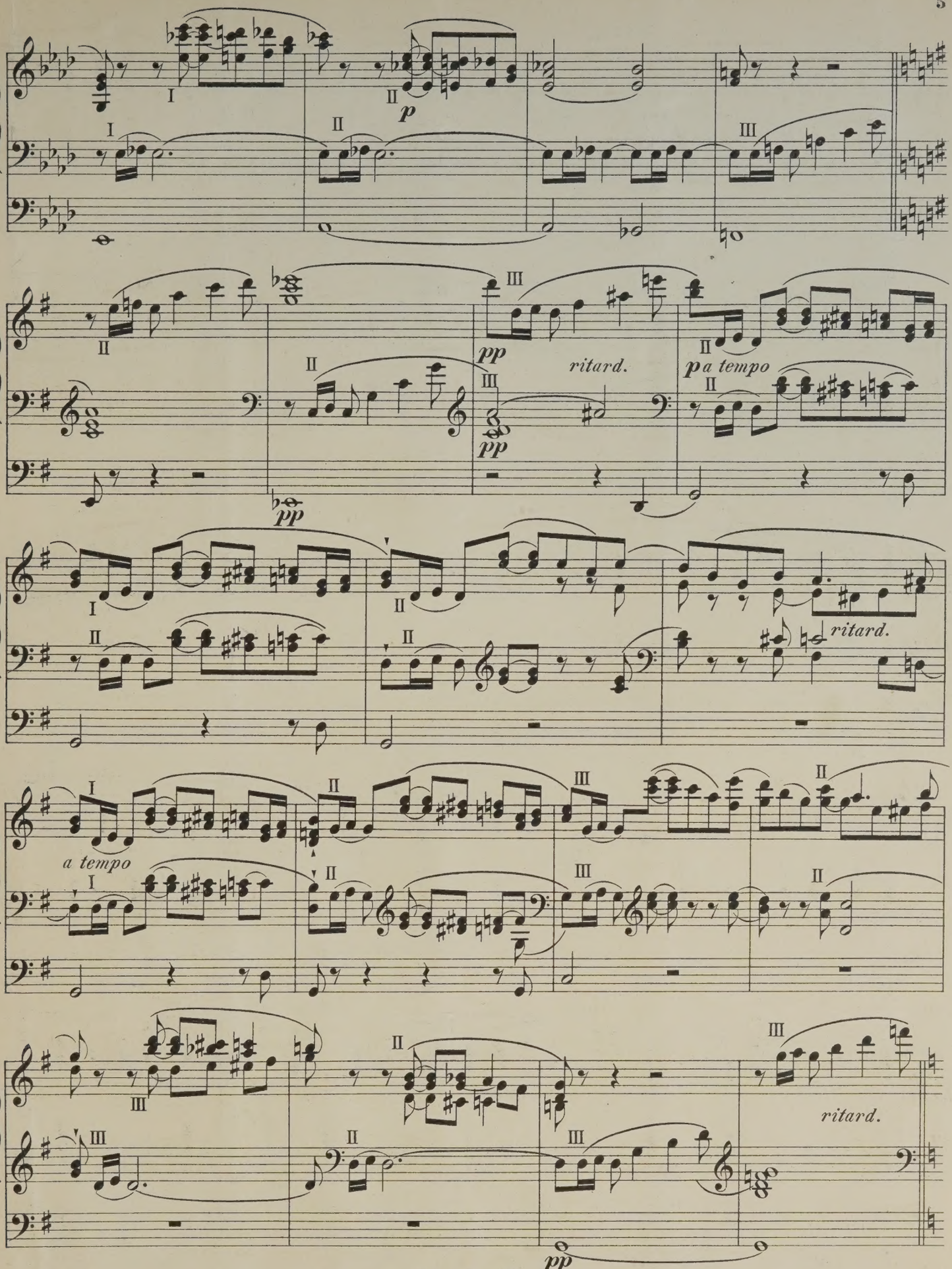
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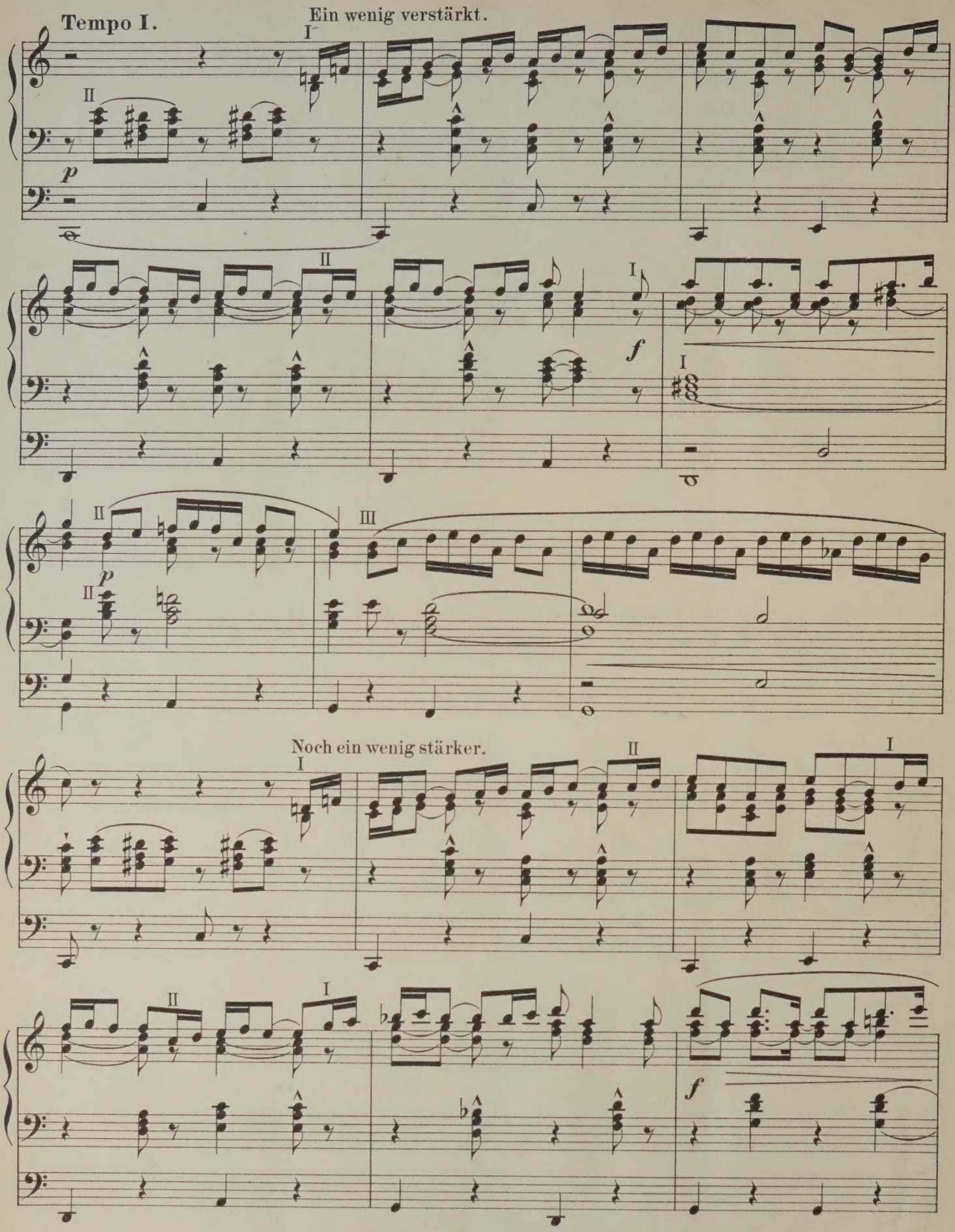
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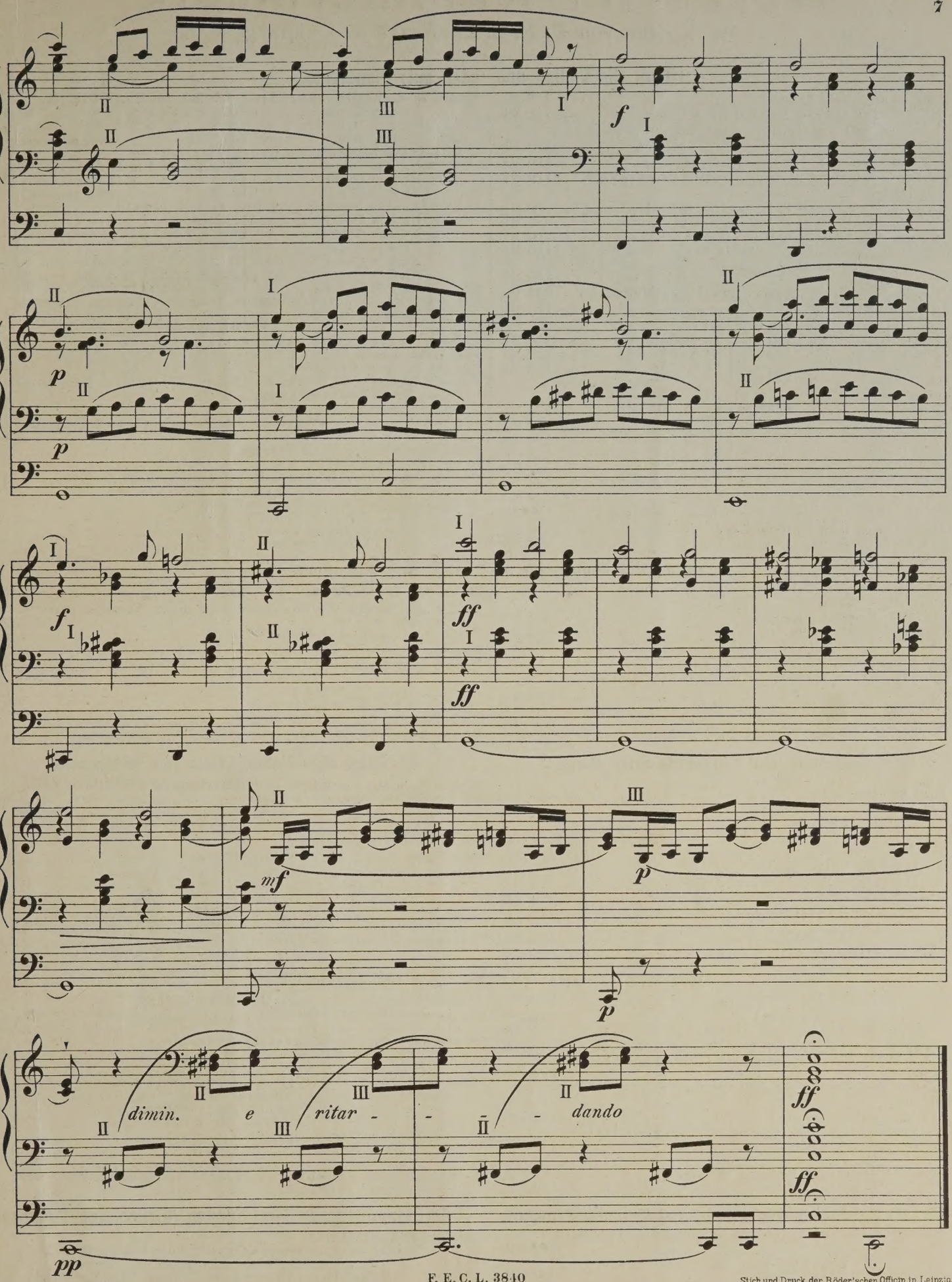
Ein wenig verstärkt.
Noch ein wenig stärker.

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Nr. 3 in E-dur . . n. 1,50 Mk. | Nr. 9 in D-dur . . n. 1,50 Mk.
Nr. 4 in C-dur . . n. 1,50 Mk. | Nr. 10 in C-dur . . n. 1,50 Mk.
Nr. 5 in D-dur . . n. 1,50 Mk. | Nr. 11 in B-dur . . n. 1,50 Mk.
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Stimmen . . . . . 7,50 Mk.
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Stimmen . . . . . 5,00 Mk.
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FOR

# ORGAN

Suitable for Soft Voluntaries

1. TWILIGHT
2. A SONG OF THE ANGELUS
3. NIGHTFALL
4. AT EVENSONG

by

# HENRY SMITH

ORGANIST AT THE CHILDRENS' EUCHARIST,
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# FOUR SHORT SONATINAS

## OP. 34 NO. 1

HENRY SMITH

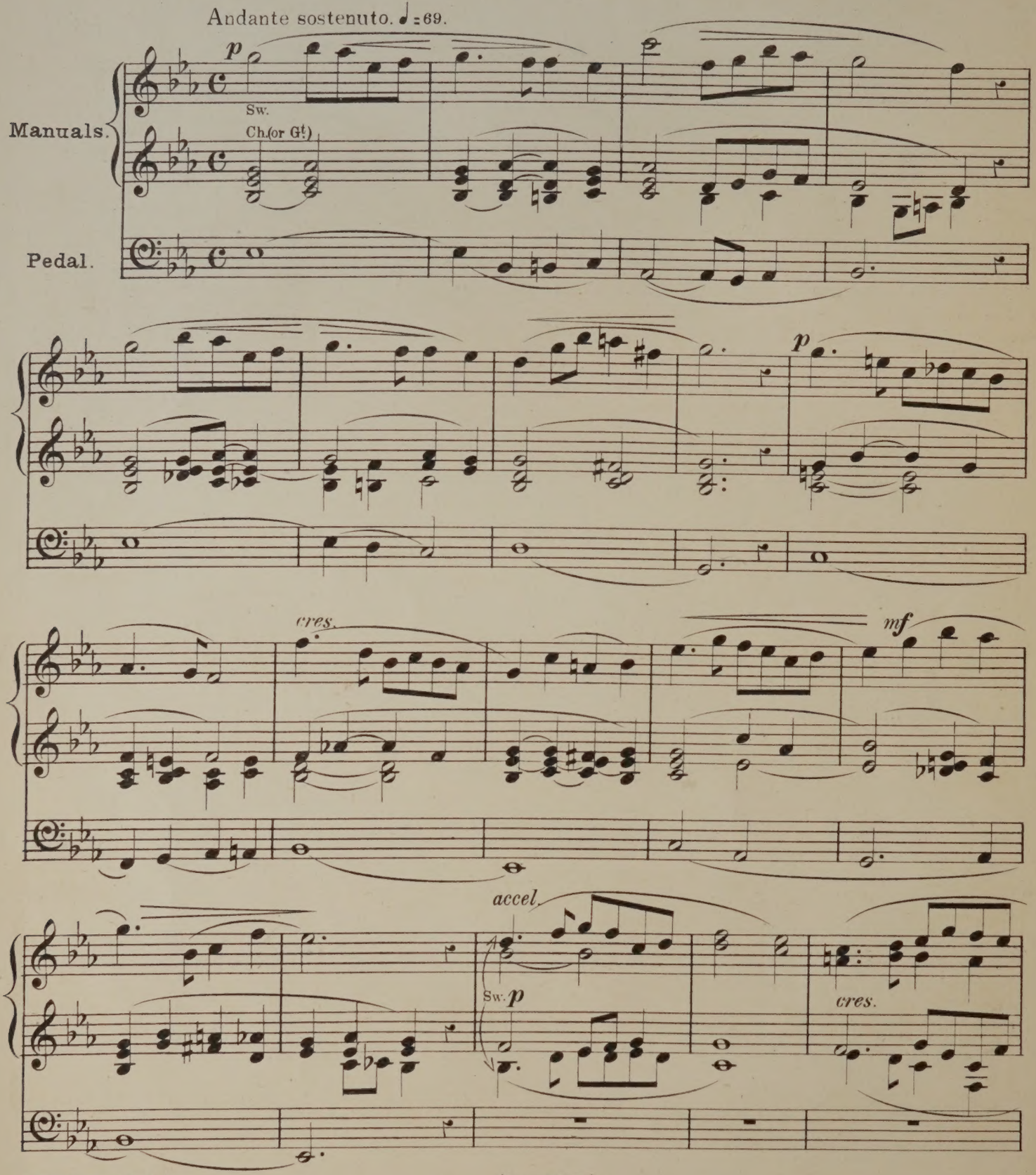
# Twilight.

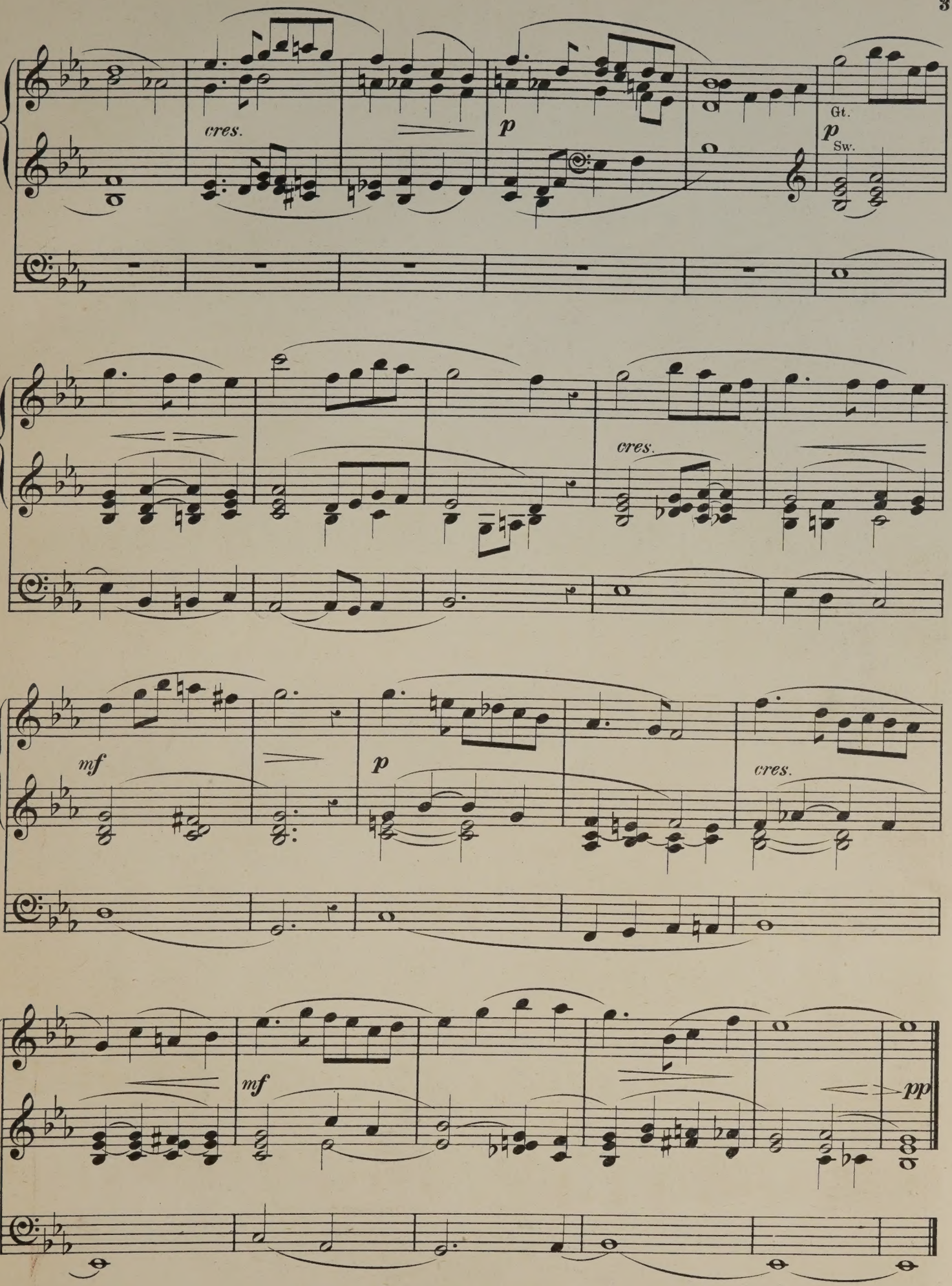
Where the faded moon
Made a dim silver twilight.

KEATS.

PREPARE ORGAN.
Swell _ Oboe (or Vox Humana) and Gedact with Tremulant.
Great _ Claribella or Gedact 8ft. (not coupled to Sw.)
Choir _ Dulciana or Gedact 8ft.
Pedal _ Bourdon and Soft 8ft.

HY. SMITH.




cres.
p
Gt.
p
Sw.
cres.
mf
p
cres.
mf
pp

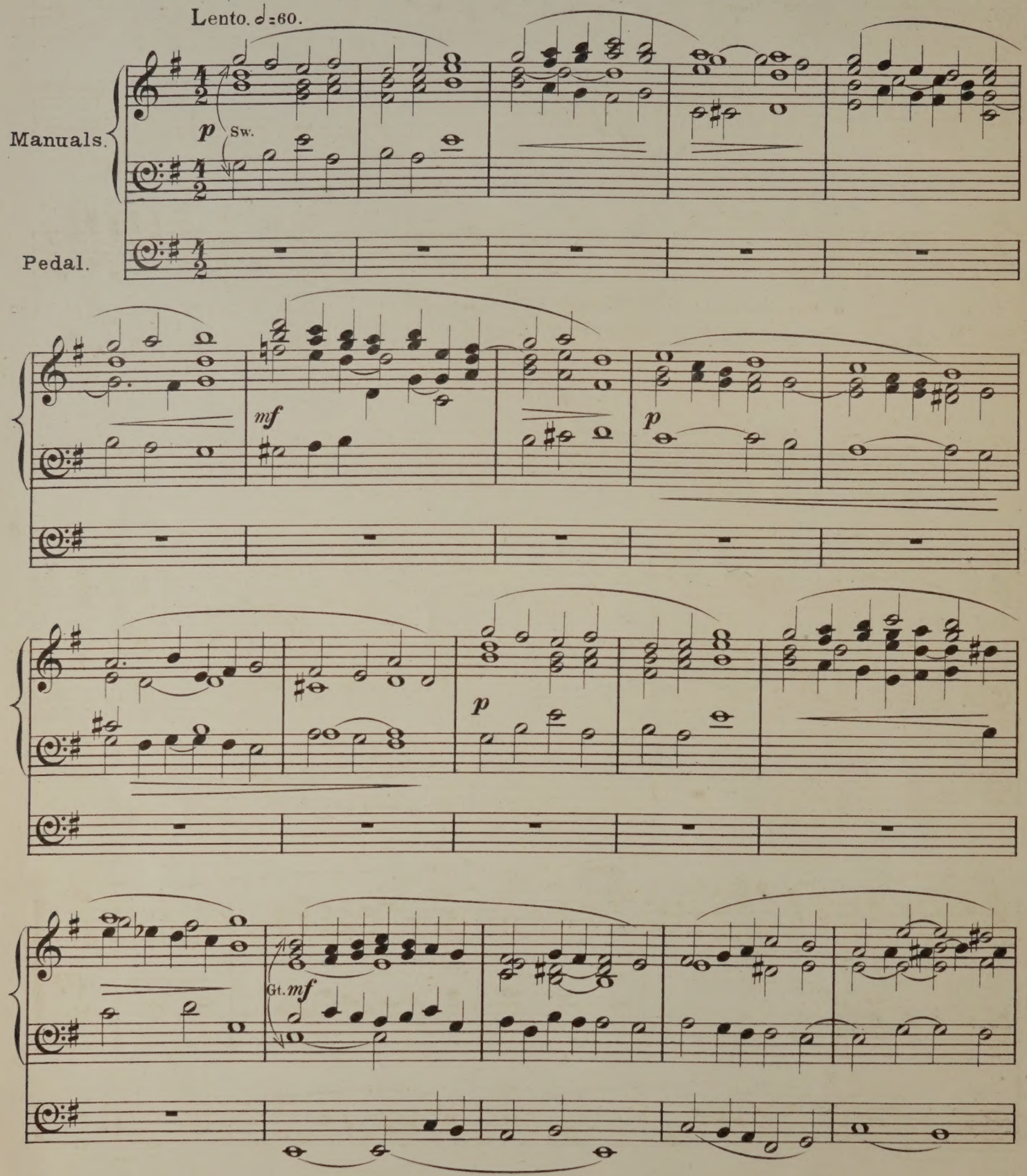
# A Song of the Angelus.

Lady, thy son brings joy and rest
Henceforth all nations call thee blest.

PREPARE ORGAN.
Swell – Vox Humana or Celestēs (or Oboe & Gedact) with Tremulant.
Gt. 8ft. & 4ft.
Pedal – 16ft. & 8ft. (to Gt.)

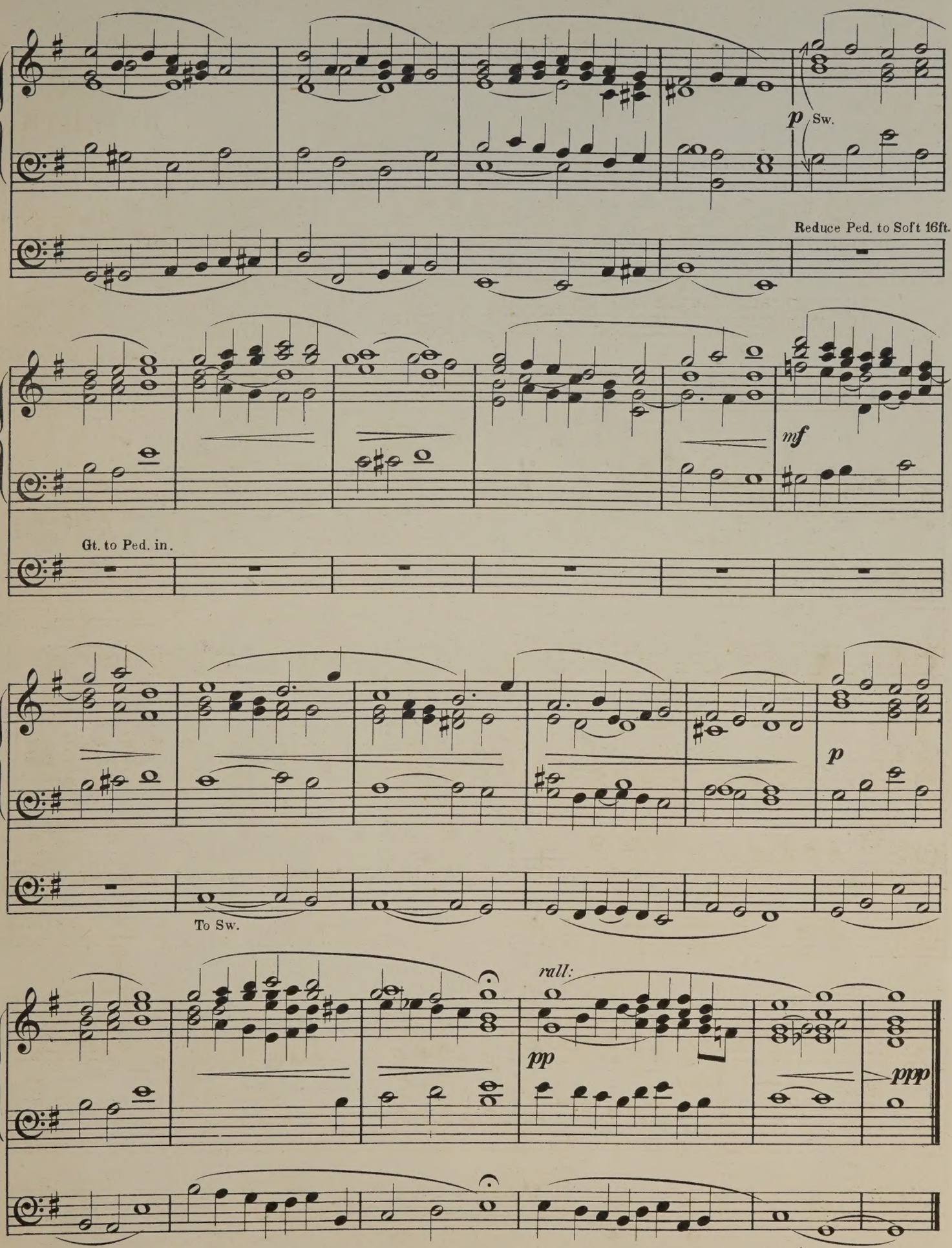
W. CHATTERTON DIX.

HY. SMITH.






(E.A. 30,933.)


p
Sw.
Reduce Ped. to Soft 16ft.
mf
Gt. to Ped. in.
p
To Sw.
rall:
pp
ppp

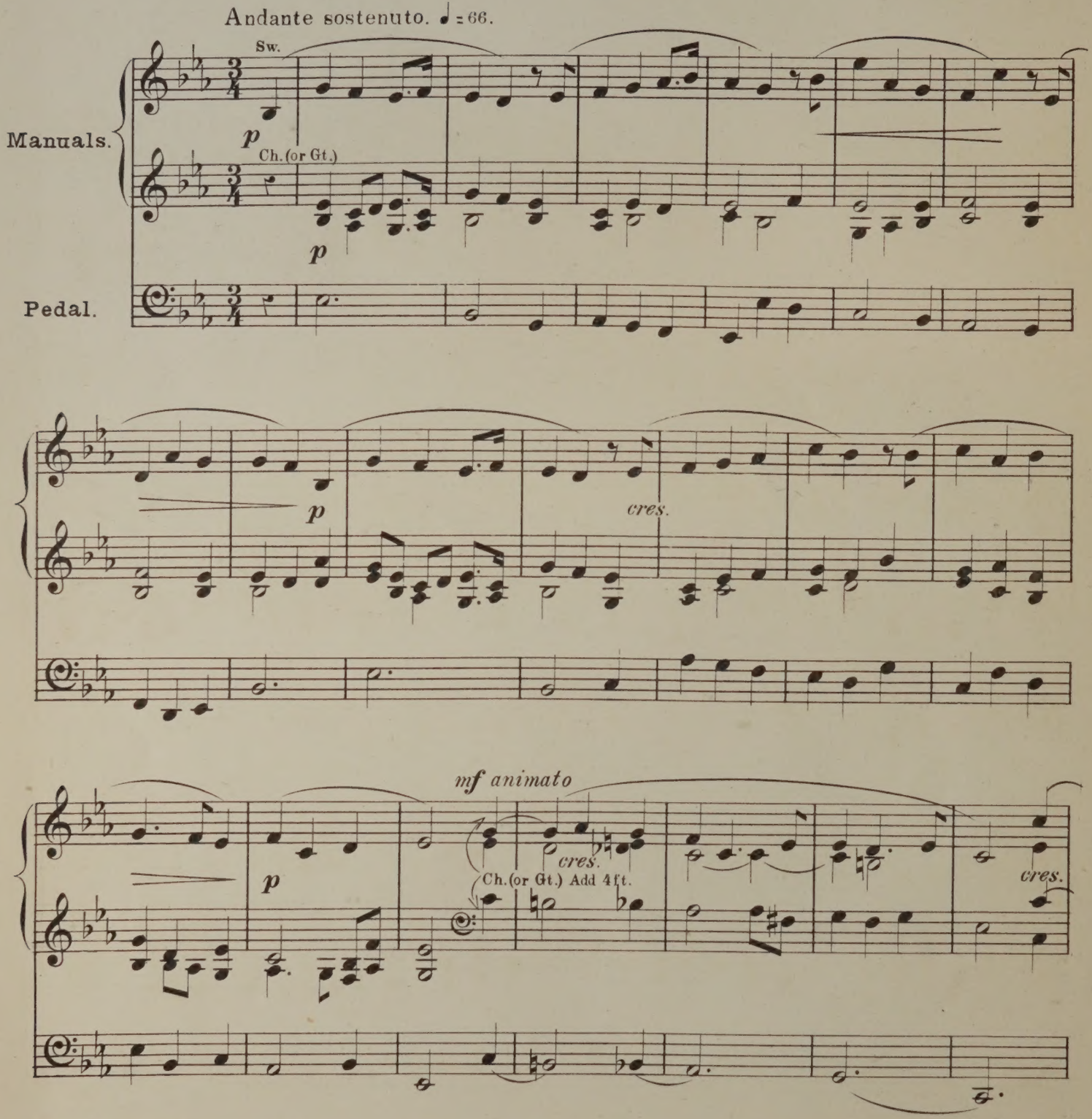
# Nightfall.

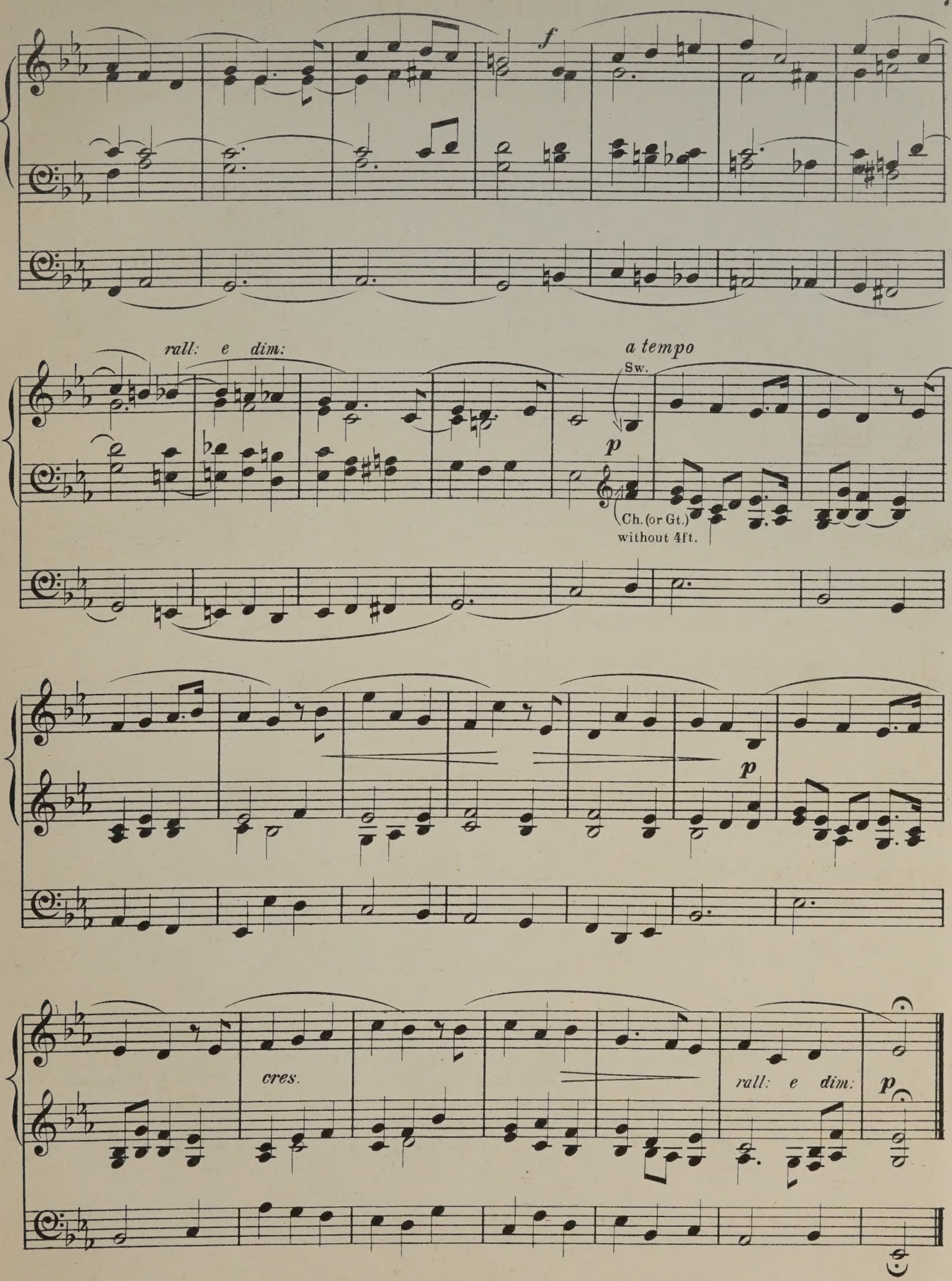
Ave Sanctissima
'Tis nightfall on the sea
Ora pro nobis
Our souls rise to thee.

MRS. HEMANS.

PREPARE ORGAN.
Swell_ Solo_ Cornopean or Oboe.
Great (or Choir)_ Soft 8ft.
Pedal_ Bourdon and Soft 8ft.

HY. SMITH.




f
rall: e dim:
a tempo
Sw.
p
Ch. (or Gt.)
without 4ft.
p
cres.
rall: e dim:
p

# At Evensong.

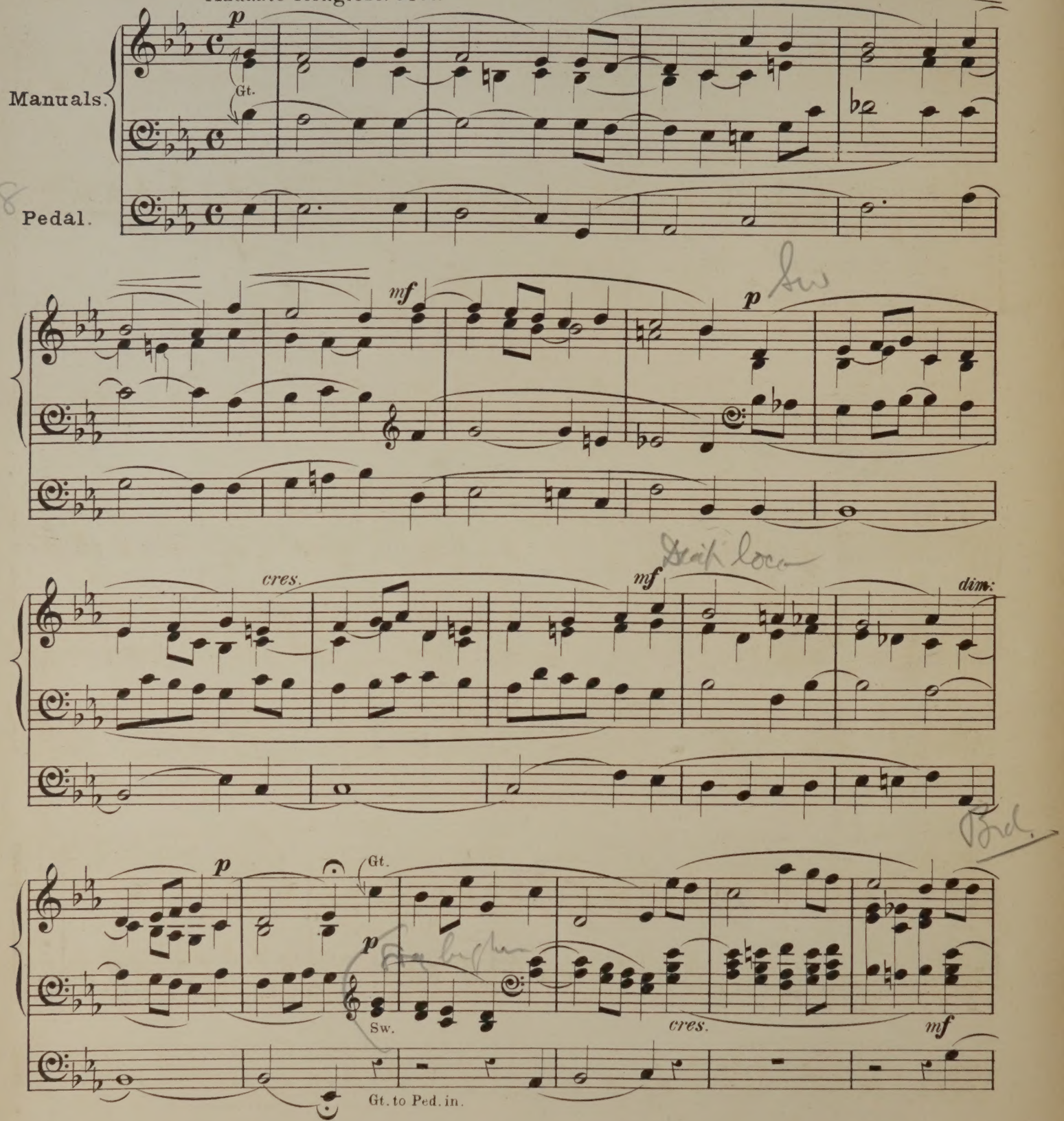
The cool green shadows grow deep and long
And the bells are ringing to Evensong.

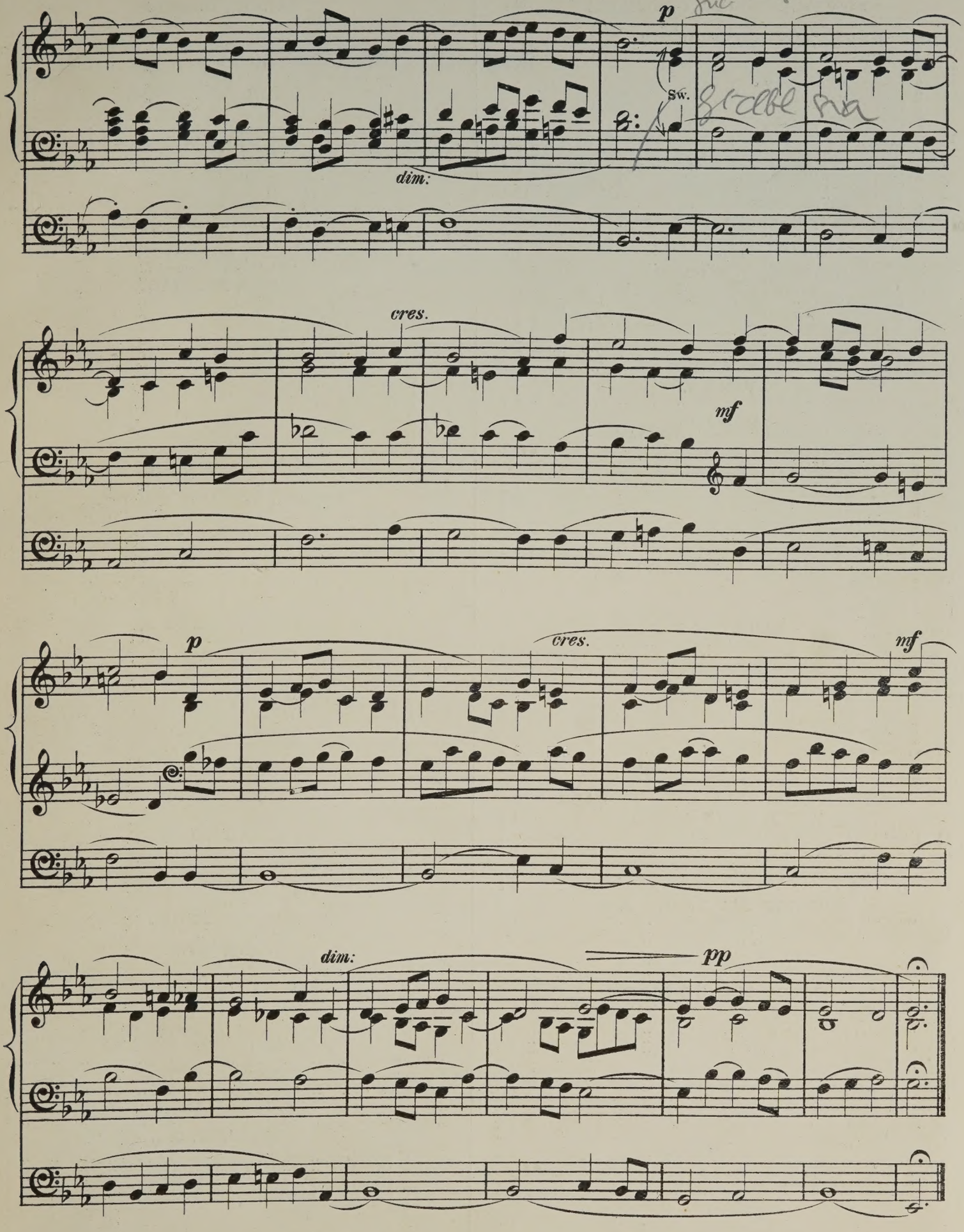
E. HARCOURT MITCHELL.

PREPARE ORGAN.
Great _ Two Soft 8ft. stops (to Sw.)
Swell _ Soft 8ft. with Oboe.
Pedal _ Bourdon 16ft. to Gt. & Sw.

HY. SMITH.

Andante Religioso. ♩ = 72.




p
Sw.
dim:
cres.
mf
p
cres.
mf
dim:
pp

# No. 1. ORGAN MUSIC.

## ALWYN, WILLIAM CROWTHER

| | s. | d. |
|---|---|---|
| Fugue, in G | 3 | 0 |

## ARCHER, FREDERIC

The Collegiate Organ Tutor, edited by Frederic Archer

Six organ pieces, intended chiefly for church use:—

| | | | |
|---|---|---|---|
| 1. | Larghetto, in A | 2 | 0 |
| 2. | Alla marcia | 3 | 0 |
| 3. | Allegretto non troppo | 3 | 0 |
| 4. | Fughetta | 2 | 0 |
| 5. | Andante pastorale | 3 | 0 |
| 6. | Introduction and fugue | 2 | 6 |

Transcriptions:—

| | | | |
|---|---|---|---|
| 1. | Wedding march — Mendelssohn | 3 | 0 |
| 2. | March, in G — Thomas Adams | 1 | 0 |
| 3. | Funeral march. (Lieder ohne Worte, No. 27) — Mendelssohn | 2 | 0 |
| 4. | March (Occasional Oratorio) — Händel | 1 | 0 |
| 5. | Grand march, in E flat / March (Scipio) — Sir Julius Benedict / Händel | 3 | 0 |
| 6. | Adagio. (From a string quartett) — C. F. Abel | 2 | 0 |
| 7. | Fuga, in C — J. C. Kellner | 2 | 0 |
| 8. | Adagio. (From a pianoforte sonata) — J. Woelfl | 2 | 0 |
| 9. | Aria (Alceste) — A. Schweitzer | 2 | 6 |
| 10. | Adagio. (From a pianoforte sonata) — C. F. G. Schwencke | 2 | 0 |
| 11. | Allegro cantabile. (From First concerto) — Geminiani | 1 | 0 |
| 12 | Fugue, in C — Kalkbrenner | 2 | 0 |
| 13 | Andante and variations. (From a pianoforte sonata) — J. Woelfl | 2 | 6 |
| 14. | Alla marcia (Gerusalemme liberata) — Righini | 1 | 0 |
| 15. | Andante. (The quail call) — Kalkbrenner | 2 | 0 |
| 16. | Fugue, in E minor — Jacob Kirkman | 2 | 0 |
| 17. | Andante, in A — C. F. Abel | 1 | 0 |
| 18. | Allegro, in D — Kalkbrenner | 2 | 0 |
| 19. | Duetto. (Lieder ohne Worte, No. 18) — Mendelssohn | 2 | 0 |
| 20. | Fuga, in F — J. C. Kellner | 2 | 0 |
| 21. | Adagio. (From harpsichord sonata) — J. Kozeluch | 2 | 0 |
| 22. | Allemande and fugue — Jacob Kirkman | 2 | 0 |
| 23. | Adagio. (From Sonata, Op. 2, No. 1) — Beethoven | 3 | 0 |

## AVANT, T.

| | | | |
|---|---|---|---|
| Slow movement from Chopin's Studies | 3 | 0 |

## BACH, J. S.

Organ works, Collegiate edition, edited and fingered by Frederick Archer:—

| | | | |
|---|---|---|---|
| 1. | Prelude and fugue, in F | 2 | 0 |
| 2. | Prelude and fugue, in G minor | 2 | 0 |
| 3. | Prelude and fugue, in C | 2 | 0 |
| 4. | Prelude and fugue, in B flat | 2 | 0 |
| 5. | Prelude and fugue, in E minor | 2 | 0 |
| 6. | Prelude and fugue, in D minor | 2 | 0 |
| 7. | Prelude and fugue, in A minor | 2 | 0 |
| 8. | Prelude and fugue, in G | 2 | 0 |
| 9. | Prelude and fugue, in E minor | 2 | 0 |
| 10. | Prelude and fugue, in A | 3 | 0 |
| 11. | Fugue, in G minor | 2 | 0 |
| 12. | Fugue, in D minor (The giant) | 2 | 0 |

## BACHE, F. EDWARD

Three movements:—

| | | | |
|---|---|---|---|
| 1. | Introduction and allegro | 3 | 0 |
| 2. | Andante | 2 | 0 |
| 3. | Andante con moto | 2 | 0 |

## BAILEY, E. H.

| | | | |
|---|---|---|---|
| Offertoire, in C | 2 | 0 |
| Träumerei. Reverie — R. Schumann | 1 | 0 |

## BATCHELDER, J.

Six organ voluntaries:—

| | | | |
|---|---|---|---|
| 1. | Allegretto grazioso, in C | 1 | 6 |
| 2. | Andante, in G | 2 | 0 |
| 3. | Melody, in E flat | 1 | 6 |
| 4. | Andante capriccio, in F | 2 | 0 |
| 5. | Andante cantabile, in B flat | 1 | 6 |
| 6. | March, in C | 2 | 0 |
| The six pieces in one book | | 5 | 0 |

## BATISTE, EDOUARD

(*See separate Catalogue.*)

## BENNETT, SIR WILLIAM STERNDALE

| | | | |
|---|---|---|---|
| Barcarolle, from the Fourth concerto. Arranged by Dr. Steggall | 4 | 0 |
| Barcarolle, from the Fourth concerto. Arranged by Dr. Westbrook | 4 | 0 |
| Barcarolle, from the Fourth concerto. Arranged from the score by Edwin M. Lott | 4 | 0 |
| Andante cantabile, from Op. 17. Arranged by Dr. Steggall | 3 | 0 |
| Andante cantabile, from Op. 17. Arranged by Dr. Garrett | 3 | 0 |

## BEST, W. T.

| | | | |
|---|---|---|---|
| Fantasia and fugue, in A minor, from the pianoforte works of J. S. Bach | 4 | 0 |

## BISHOP, SIR HENRY R.

| | | | |
|---|---|---|---|
| Grand march, in E flat. Arranged by W. J. Westbrook | 3 | 0 |
| Largo cantabile, in C. Arranged by W. J. Westbrook | 2 | 6 |
| Solemn march, in C minor. Arranged by W. J. Westbrook | 2 | 0 |

## BLAKELEY, W. A.

| | | | |
|---|---|---|---|
| Cujus animam (Stabat Mater of Rossini) | 3 | 0 |

## BROWN, ARTHUR HENRY

For Select compositions from the works of the great masters (114 Nos.), *see separate list.*

Select Overtures by the great composers, arranged with pedal obligato (oblong):—

| | | | |
|---|---|---|---|
| 1. | Grand overture, in D, by E. H. Mehul | 4 | 0 |
| 2. | Overture, "La clemenza di Tito," by Mozart | 4 | 0 |
| 3. | Overture to "Orpheus," by Chr. Gluck | 4 | 0 |
| 4. | Overture to "Comus," by Dr. Arne | 4 | 0 |
| 5. | Overture to "The chaplet," by Dr. W. Boyce | 4 | 0 |
| 6. | Overture to "Pharamond," by Händel | 4 | 0 |
| Branle des sabots (oblong) | 3 | 0 |
| Gavotte favorite de Marie Antoinette — C. Neustedt | 3 | 0 |
| Le cortège de noces. Marche | 3 | 0 |
| Selections from the great masters, seventeen short pieces (quarto) | 4 | 0 |
| Sixteen original voluntaries (quarto) | 4 | 0 |
| Twenty-five original pieces (quarto) | 3 | 0 |

## BUCK, DUDLEY

A selection of his compositions:—

| | | | |
|---|---|---|---|
| 1. | Home, sweet home. Transcription | 2 | 0 |
| 2. | Impromptu pastorale | 3 | 0 |
| 3. | Triumphal march | 4 | 0 |

## BURNAP, U. C.

| | | | |
|---|---|---|---|
| Pleyel's hymn. Variations | 3 | 0 |

## BUTLER, LEONARD

| | | | |
|---|---|---|---|
| Andante, in E flat | 3 | 0 |

## CALKIN, GEORGE

| | | | |
|---|---|---|---|
| Six pieces:— | | | |
| 1. | Moderato, in A | 3 | 0 |
| 2. | Allegretto | 3 | 0 |
| | | 3 | 0 |
| | | 3 | 0 |
| | | 3 | 0 |
| 6. | Maestoso, in A (Postlude) | 3 | 0 |

## CALKIN, J. BAPTISTE

| | | | |
|---|---|---|---|
| Two pieces:— | | | |
| 1. | Minuet and trio | 2 | 0 |
| 2. | Andante | 2 | 0 |

## CHINNER, W. B.

| | | | |
|---|---|---|---|
| Andante, in A flat | 4 | 0 |
| Andante, in G | 2 | 0 |
| Aspiration religieuse | 3 | 0 |
| Offertoire, in D flat major | 4 | 0 |
| Second grand offertoire, in C | 5 | 0 |
| The prayer from "Der Freischütz." Transcription | 2 | 0 |

## CHIPP, EDMUND THOMAS

| | | | |
|---|---|---|---|
| Introduction and melody, varied | 4 | 0 |

## CLARK, WINDEYER

| | | | |
|---|---|---|---|
| Four short movements from the works of Niels W. Gade | 4 | 0 |

## CLARKE, HAMILTON

Original movements:—

| | | | |
|---|---|---|---|
| 1. | Offertory, in A | 2 | 0 |
| 2. | Andante serioso, in D | 2 | 0 |
| 3. | Bourrée, in G | 2 | 0 |
| 4. | Communion, in A flat | 1 | 0 |
| 5. | Minuet, in F | 2 | 0 |
| 6. | Pastorale, in F | 2 | 0 |

A series of organ pieces:—

| | | | |
|---|---|---|---|
| 1. | Meditation on a Christmas carol | 3 | 0 |
| 2. | Minuet | 3 | 0 |
| 3. | Dead march from the music to "King Lear" | 4 | 0 |
| 4. | Communion | 3 | 0 |
| 5. | Pastorale | 2 | 0 |
| 6. | Grand offertoire, in A | 4 | 0 |
| 7. | Marche religieuse | 3 | 0 |
| 8. | Minuet, in B flat | 3 | 0 |
| 9. | Offertoire, in F | 3 | 0 |

## COOPER, GEORGE

| | | | |
|---|---|---|---|
| Preludes and interludes | 5 | 0 |

## COONEY, EDWARD, Mus. Doc.

| | | | |
|---|---|---|---|
| Allegro moderato, in A minor | 3 | 0 |

## CUSINS, SIR W. G.

| | | | |
|---|---|---|---|
| March from the oratorio "Gideon" | 3 | 0 |

## CUTLER, EDWARD

Six pieces ..... each 3 0

| | |
|---|---|
| 1. Offertoire, in D | 4. Allegro |
| 2. Tempo di minuetto | 5. Alla gavotta |
| 3. Andante tranquillo | 6. Moderato |

## DALBY, HENRY E.

| | | | |
|---|---|---|---|
| Quintett from Mendelssohn's 42nd Psalm, transcribed | 3 | 0 |

## DOCKER, F. A. W.

Five marches arranged:—

| | | | |
|---|---|---|---|
| 1. | Bridal march (Lohengrin) — Wagner | 2 | 0 |
| 2. | Turkish march (Ruins of Athens) — Beethoven | 2 | 0 |
| 3. | March, in E flat — Walter Wesché | 2 | 0 |
| 4. | Coronation march (Prophète) — Meyerbeer | 2 | 0 |
| 5. | Marche funèbre — P. von Tugginer | 2 | 0 |

## DREW, H.

| | | | |
|---|---|---|---|
| Andantino, by Sir Julius Benedict. Transcription | 3 | 0 |

## DUFAURE, ALBERT

| | | | |
|---|---|---|---|
| Grand march, in E flat | 3 | 0 |

## DUNKLEY, CHARLWOOD

| | | | |
|---|---|---|---|
| Marche religieuse | 3 | 0 |
| Meditation | 3 | 0 |

## ELLIOTT, J. W.

Six original compositions:—

| | | | |
|---|---|---|---|
| 1. | Patronal festival march | 2 | 0 |
| 2. | Soft voluntary, in A | 2 | 0 |
| 3. | Intermezzo | 2 | 0 |
| 4. | In the old abbey | 2 | 0 |
| 5. | Soft voluntary, in D | 2 | 0 |
| 6. | Wedding music | 2 | 0 |

## ESSEX, EDWARD CHARLES

| | | | |
|---|---|---|---|
| Offertoire, in D minor | 4 | 0 |

## EVANS, EDWIN

Original compositions:—

| | | | |
|---|---|---|---|
| 1. | Postlude-fughetta, in C | 3 | 0 |
| 2. | Melody, in E flat | 3 | 0 |
| 3. | Processional march, in A | 3 | 0 |
| 4. | Postlude-fughetta, in B flat | 1 | 0 |
| 5. | Allegretto, for flute stops | 3 | 0 |
| 6. | Moderato, for soft organ | 3 | 0 |
| 7. | Passacaille and double fugue (on a church melody) | 3 | 0 |

## FAREBROTHER, BERNARD

| | | | |
|---|---|---|---|
| Andante cantabile | 2 | 6 |

## FISHER, ARTHUR C.

| | | | |
|---|---|---|---|
| Andante, in F | 2 | 6 |

## FRICKER, JAMES F.

| | | | |
|---|---|---|---|
| Andante grazioso | 2 | 0 |

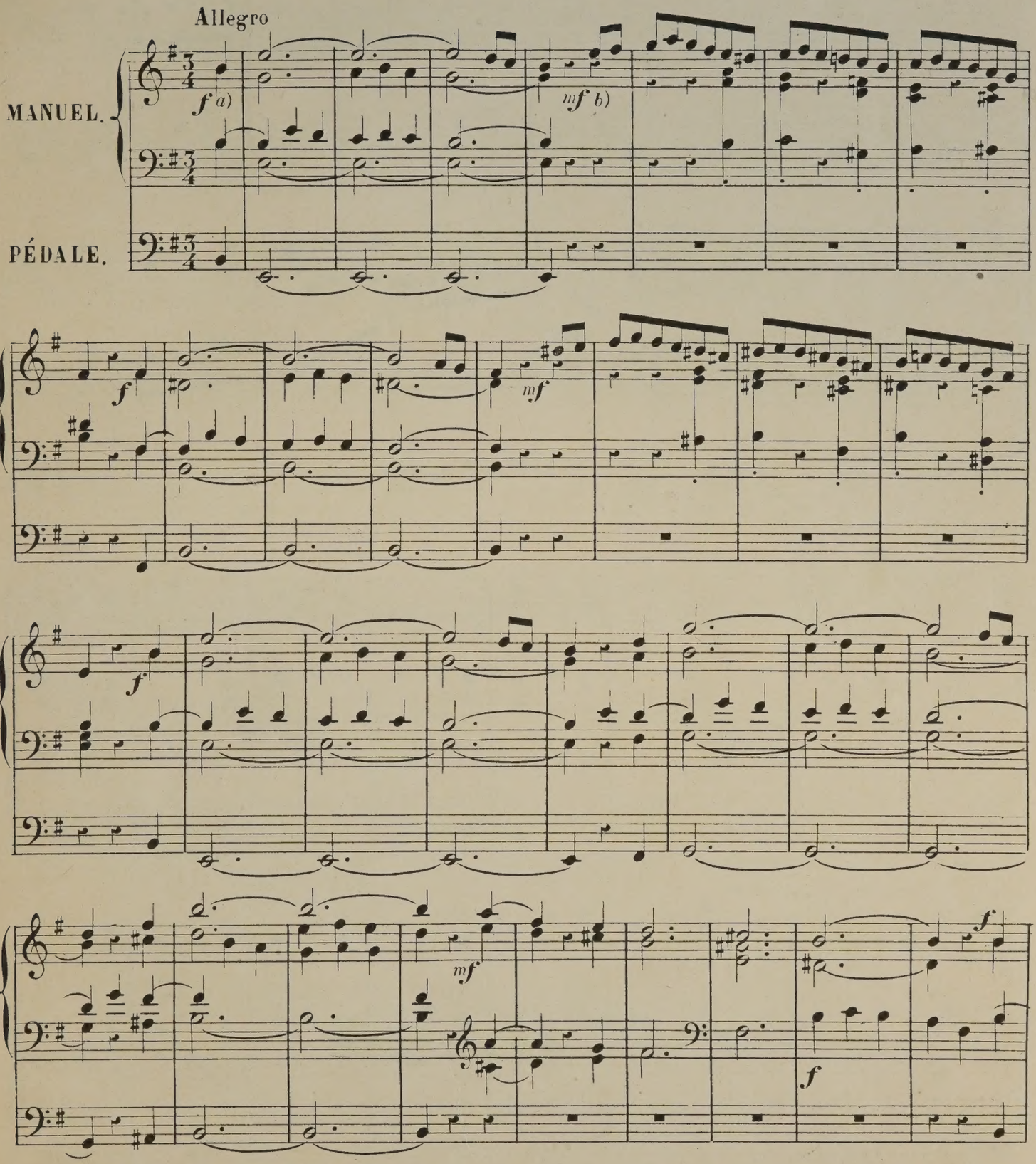
## FROST, Dr. C. J.

Select movements:—

| | | | |
|---|---|---|---|
| 1. | Allegretto | 3 | 0 |
| 2. | Larghetto | 3 | 0 |
| 3. | Andante moderato | 3 | 0 |
| 4. | Allegro maestoso | 3 | 0 |
| 5. | Gloria (Twelfth mass) — Mozart | 3 | 0 |
| 6. | Kyrie (Twelfth mass) — Mozart | 3 | 0 |
| 7. | Hallelujah chorus — Händel | 3 | 0 |
| 8. | Cujus animam — Rossini | 3 | 0 |
| 9. | Wedding march — Mendelssohn | 3 | 0 |
| 10. | Marches Scipio and Occasional oratorio — Händel | 3 | 0 |
| 11. | La carità — Rossini | 3 | 0 |

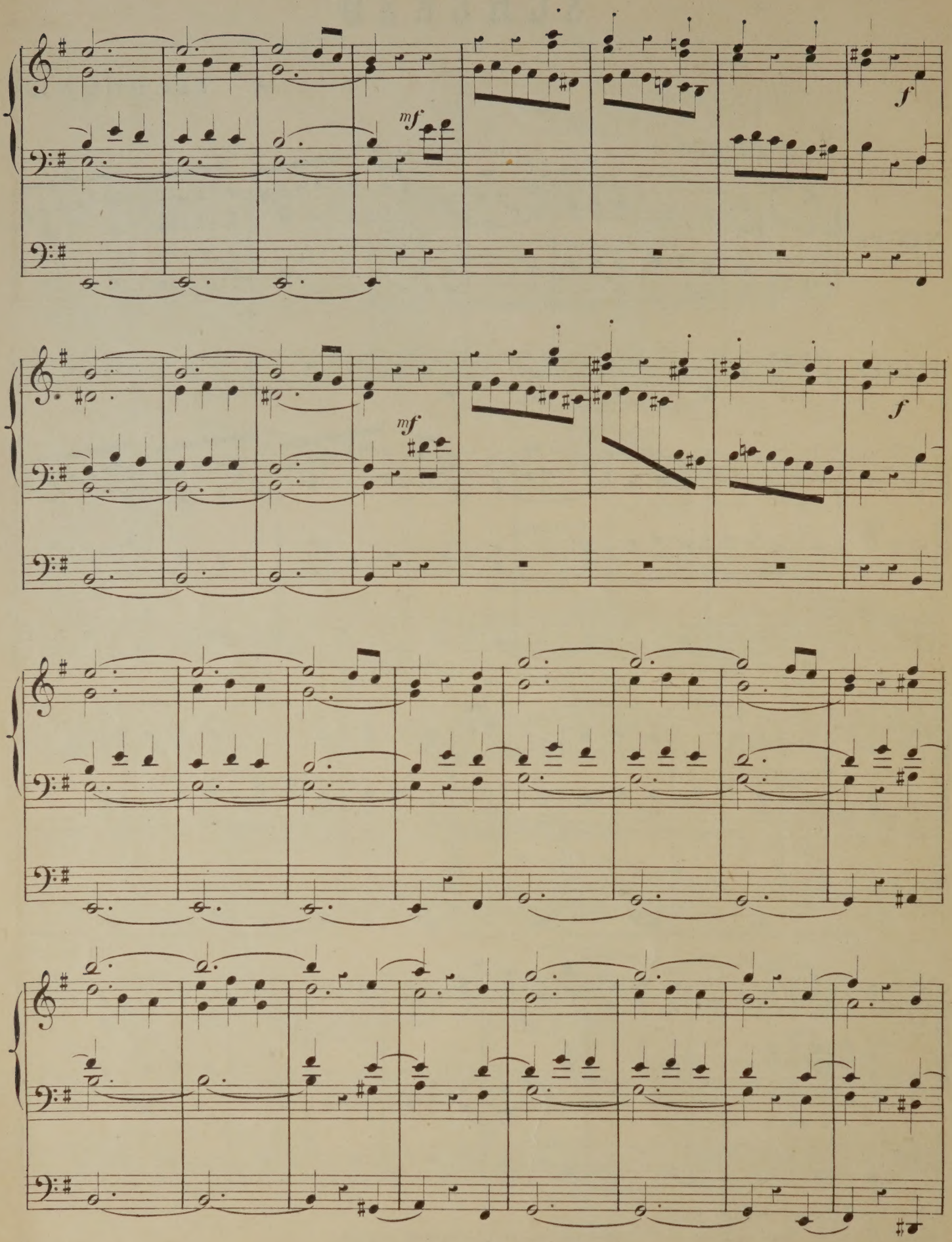
# SCHERZO

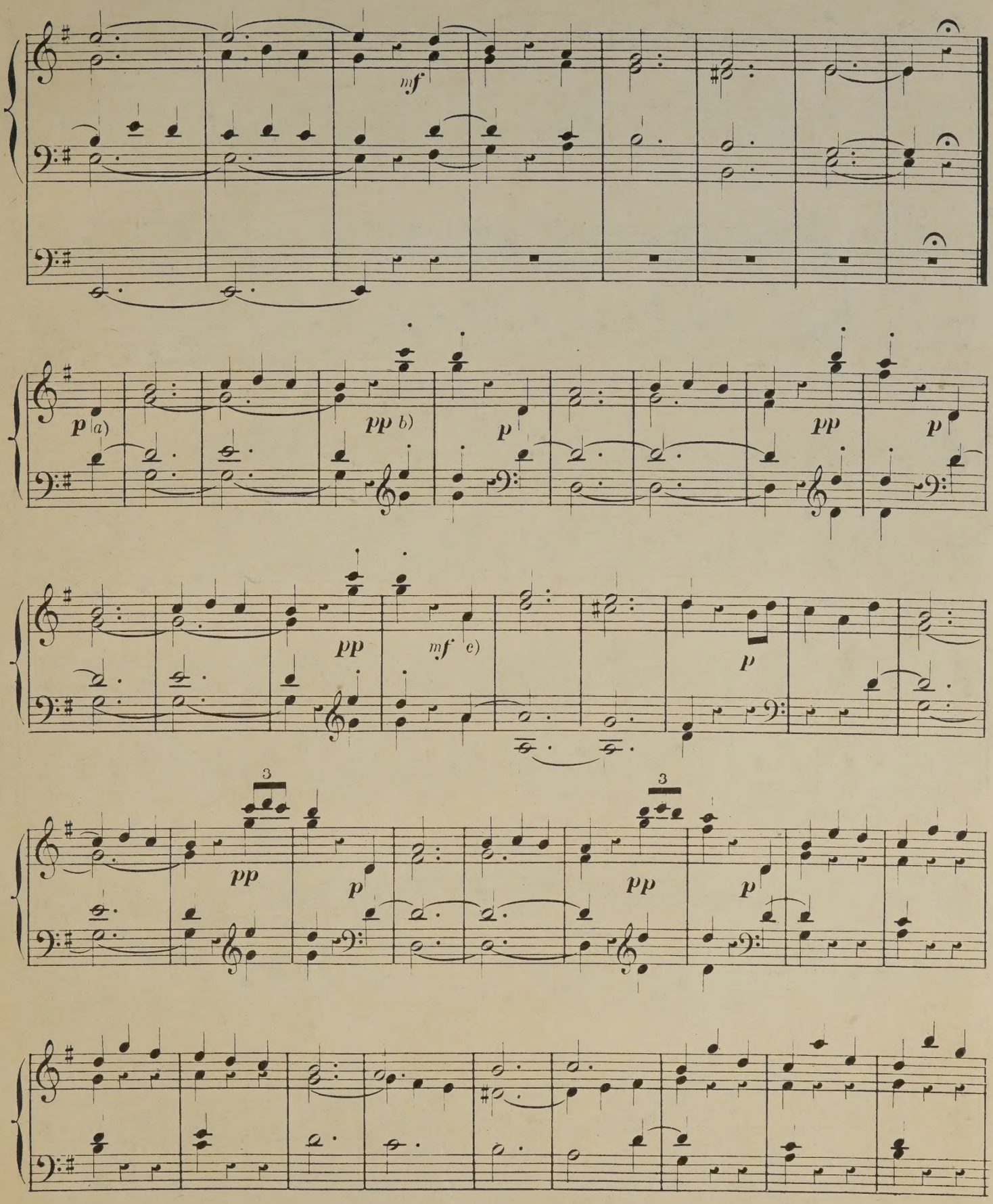
J. TILBORGHS.



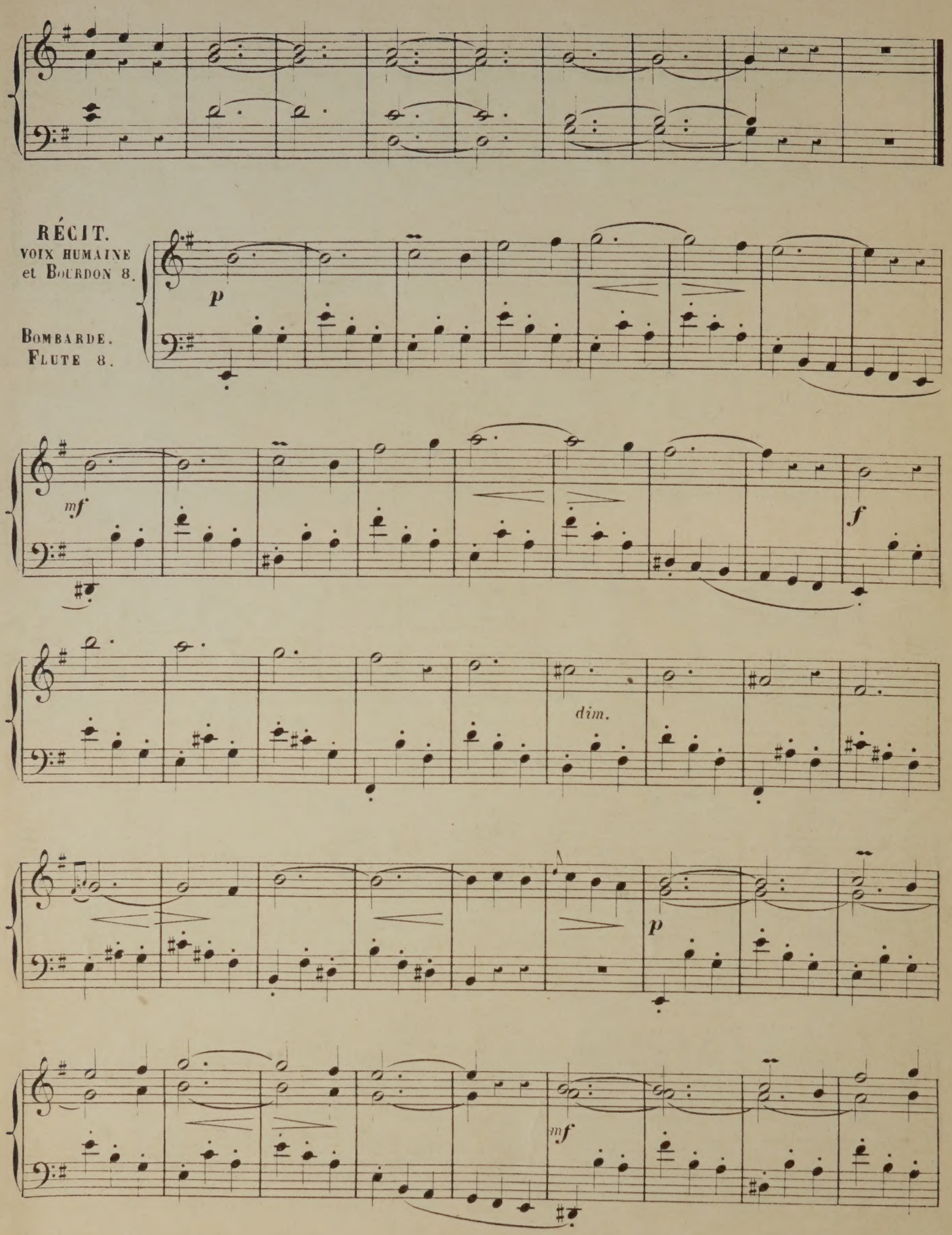

a) *f* Grand Orgue: Grand jeu.
b) *mf* Positif: Jeux de fonds de 8 et de 4 pieds avec Clarinette de 8 pieds.

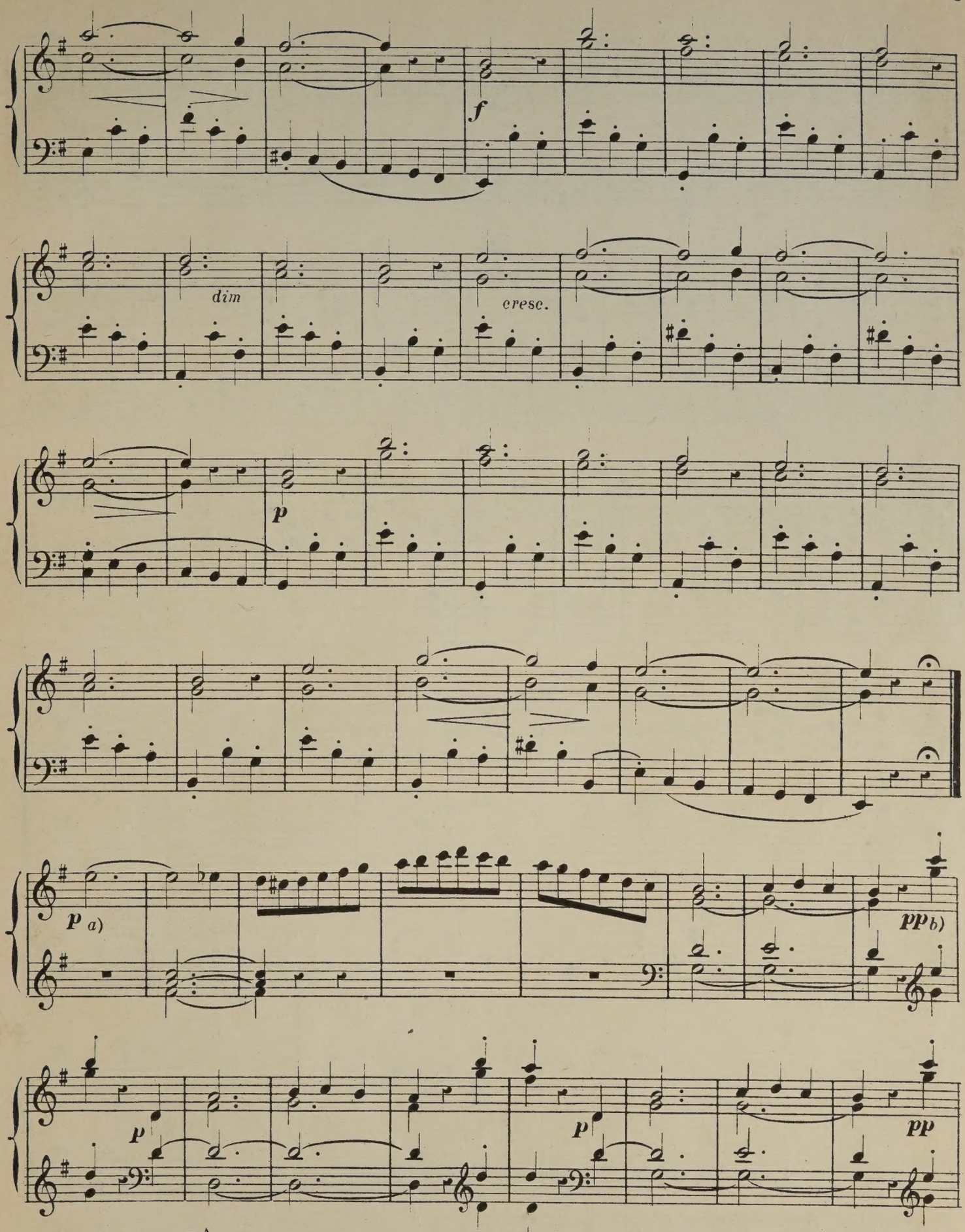
Liège Léopold MURAILLE Editeur 1545. 13.


mf
f
mf
f

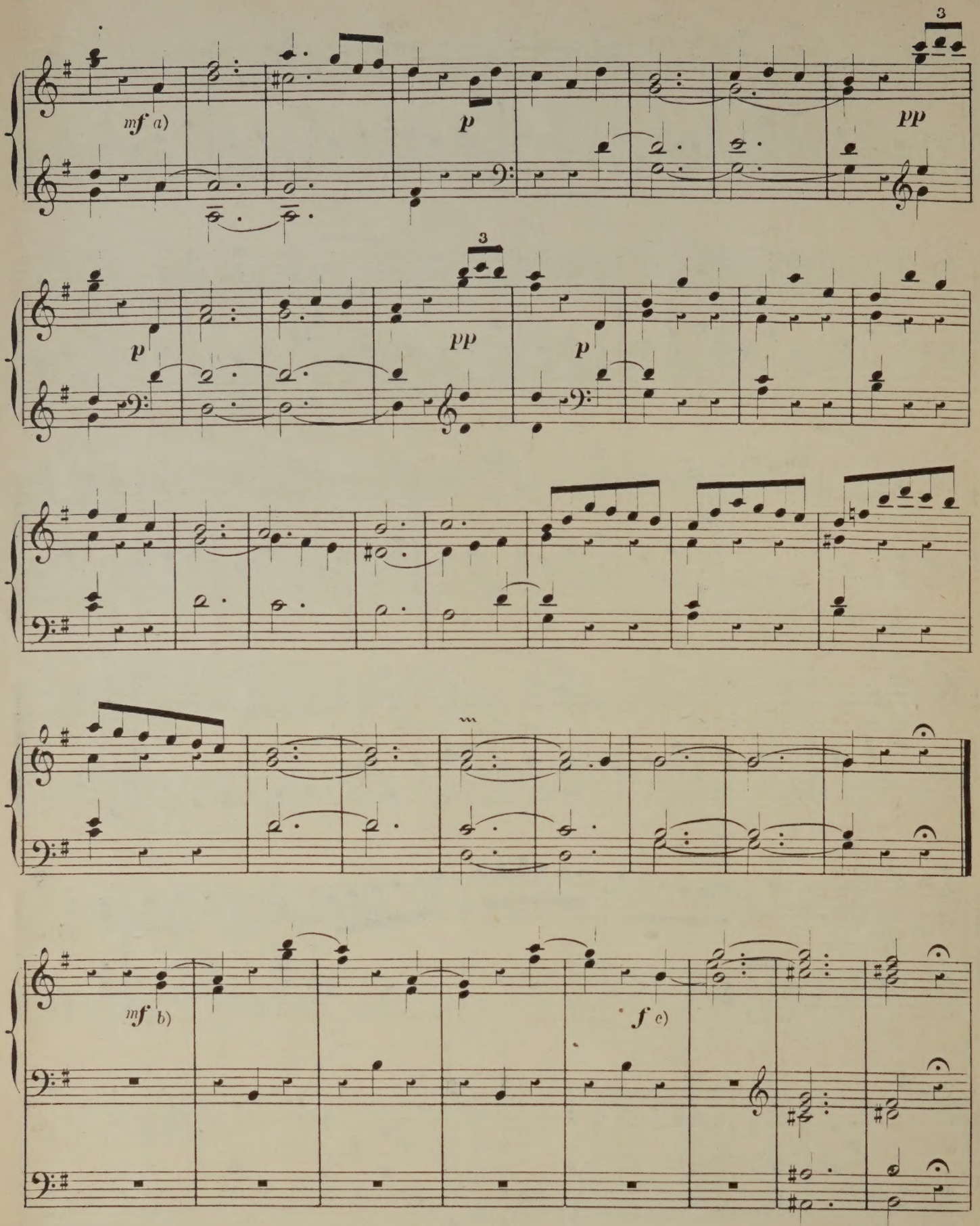



a) **p** Bombarde: Flûte de 8 pieds.
b) **pp** Echo.
c) *mf* Positif: Jeux de fonds de 8 et de 4 pieds.

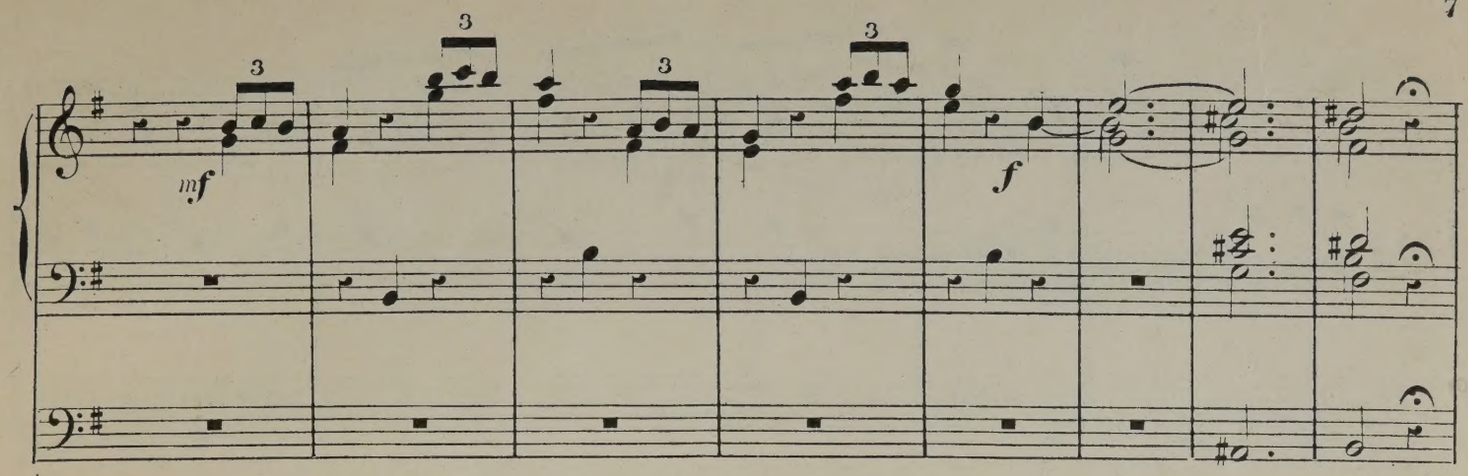

RÉCIT.
VOIX HUMAINE
et BOURDON 8.
BOMBARDE.
FLUTE 8.
p
mf
f
dim.
p
mf

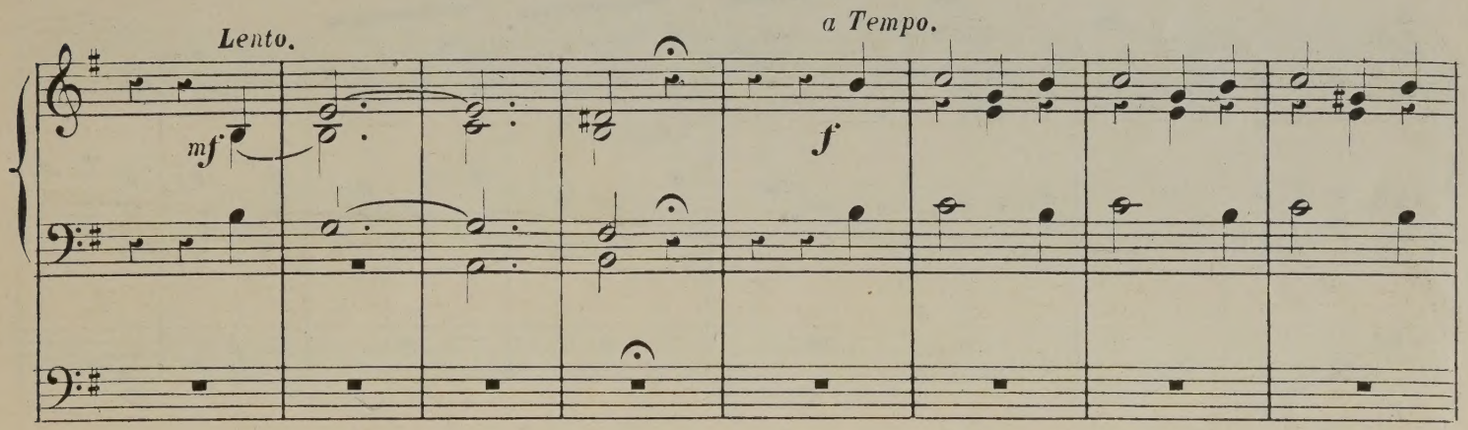


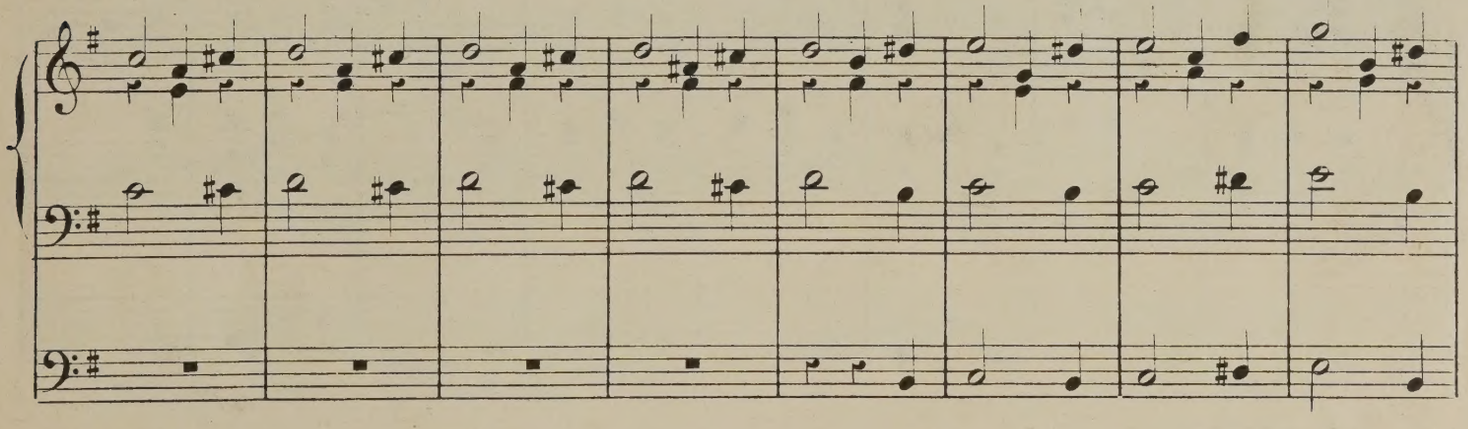

a) *P.* Bombarde: Flûte de 8 pieds.
b) *PP.* Echo.

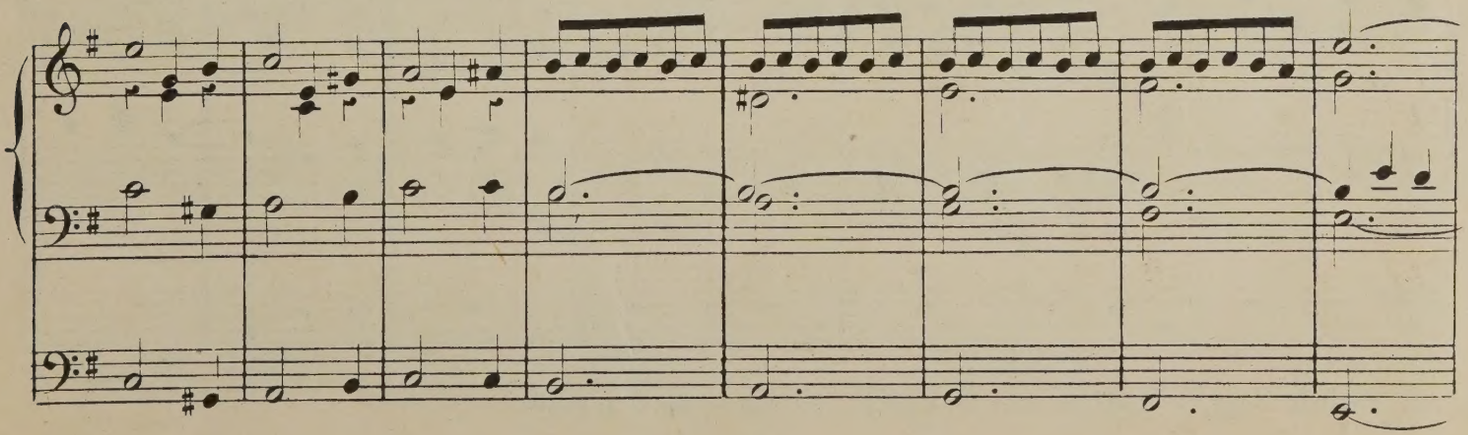


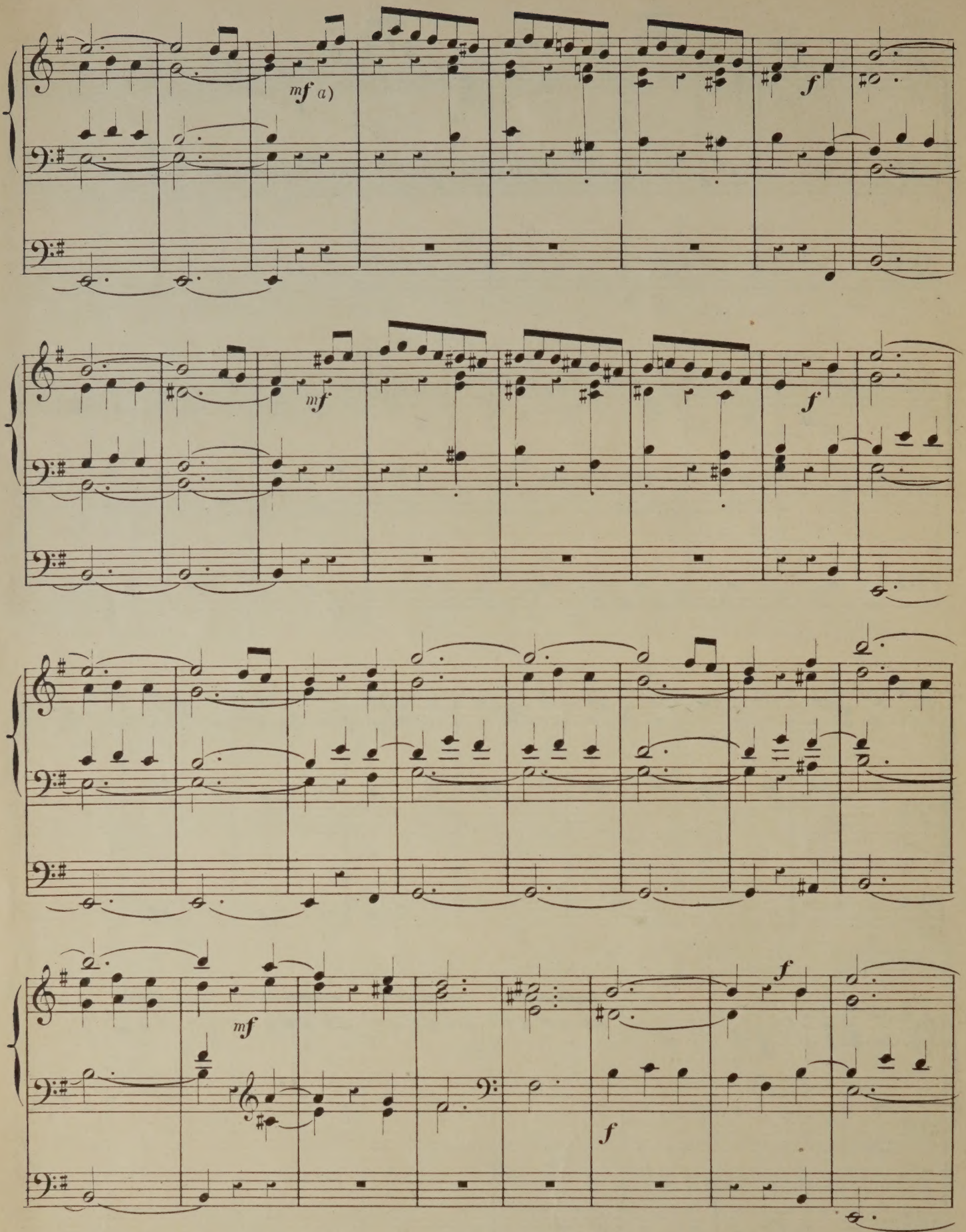

*a*) Positif: Jeux de fonds de 8 et de 4 pieds.
*b*) Bombarde: Jeux de fonds de 16, de 8 et de 4 pieds.
*c*) Grand Orgue: Grand jeu.


3
3
3
mf
f

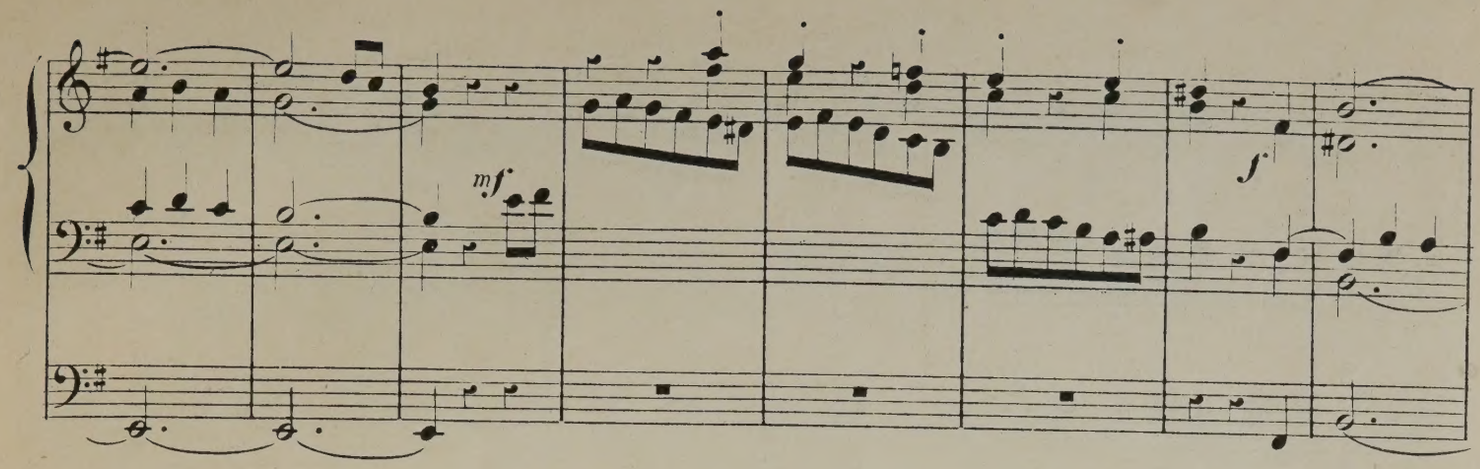

Lento.
a Tempo.
mf
f

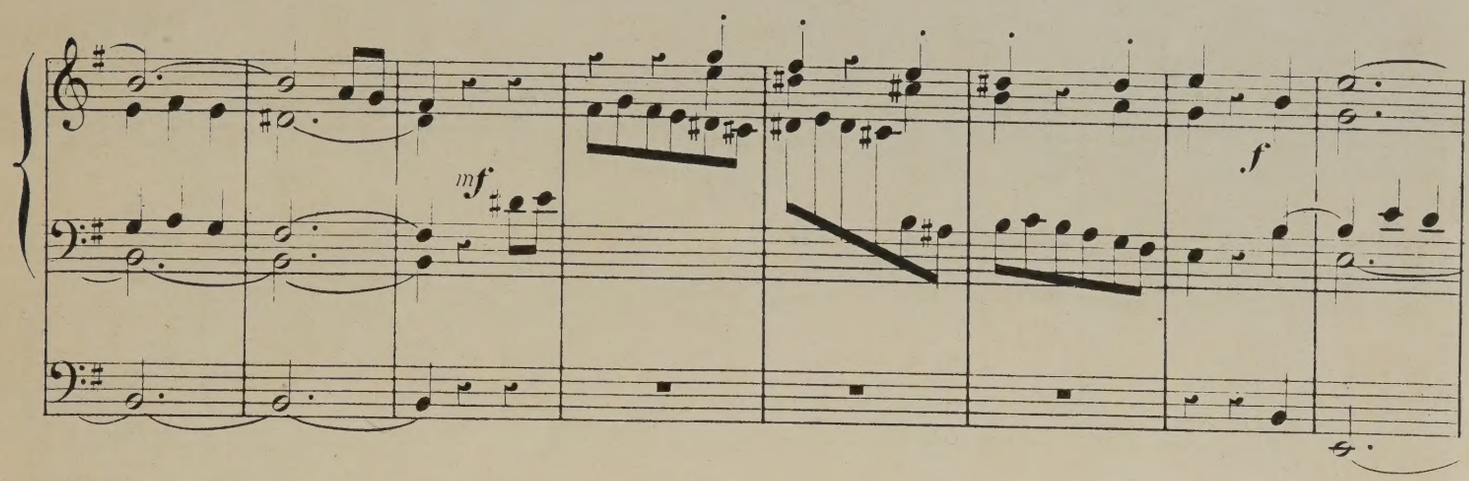







a) Positif: Jeux de fonds de 8 et de 4 pieds avec Clarinette de 8 pieds.


mf
f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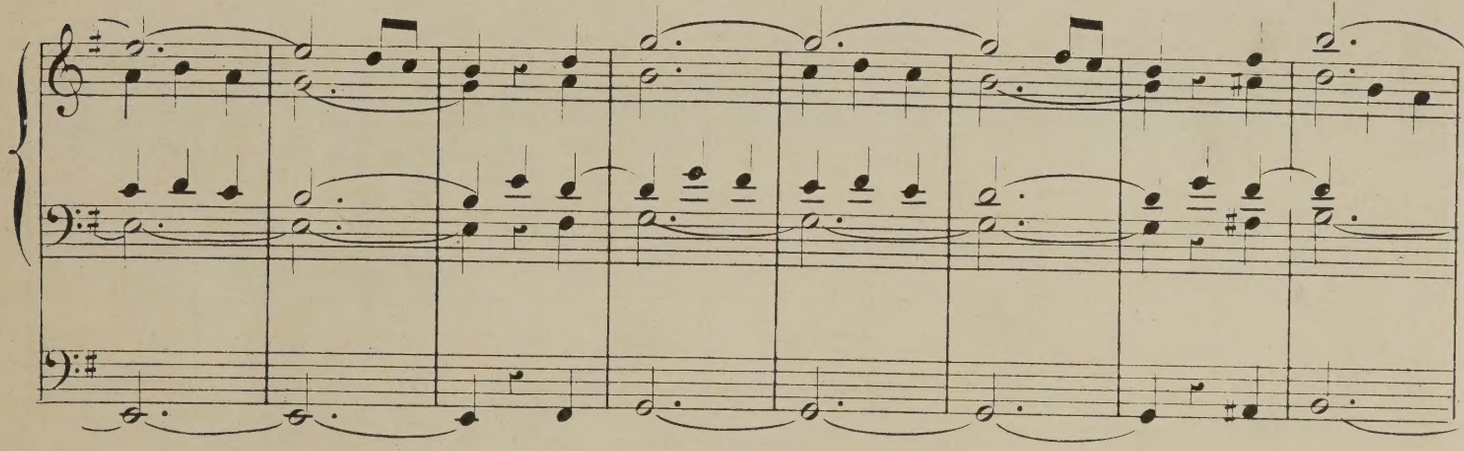
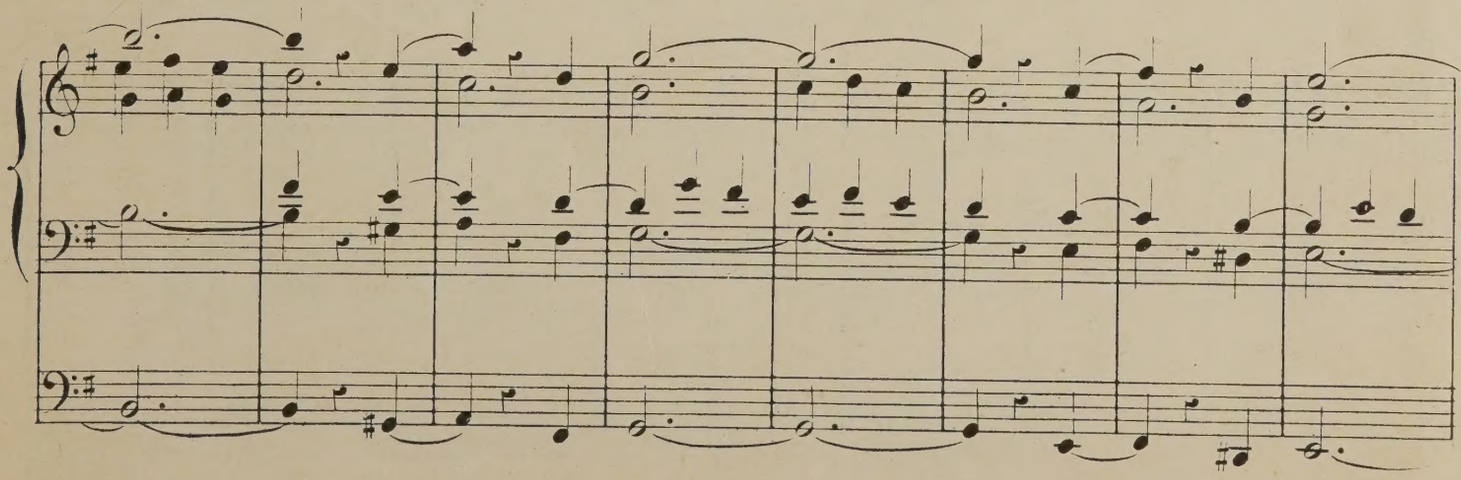
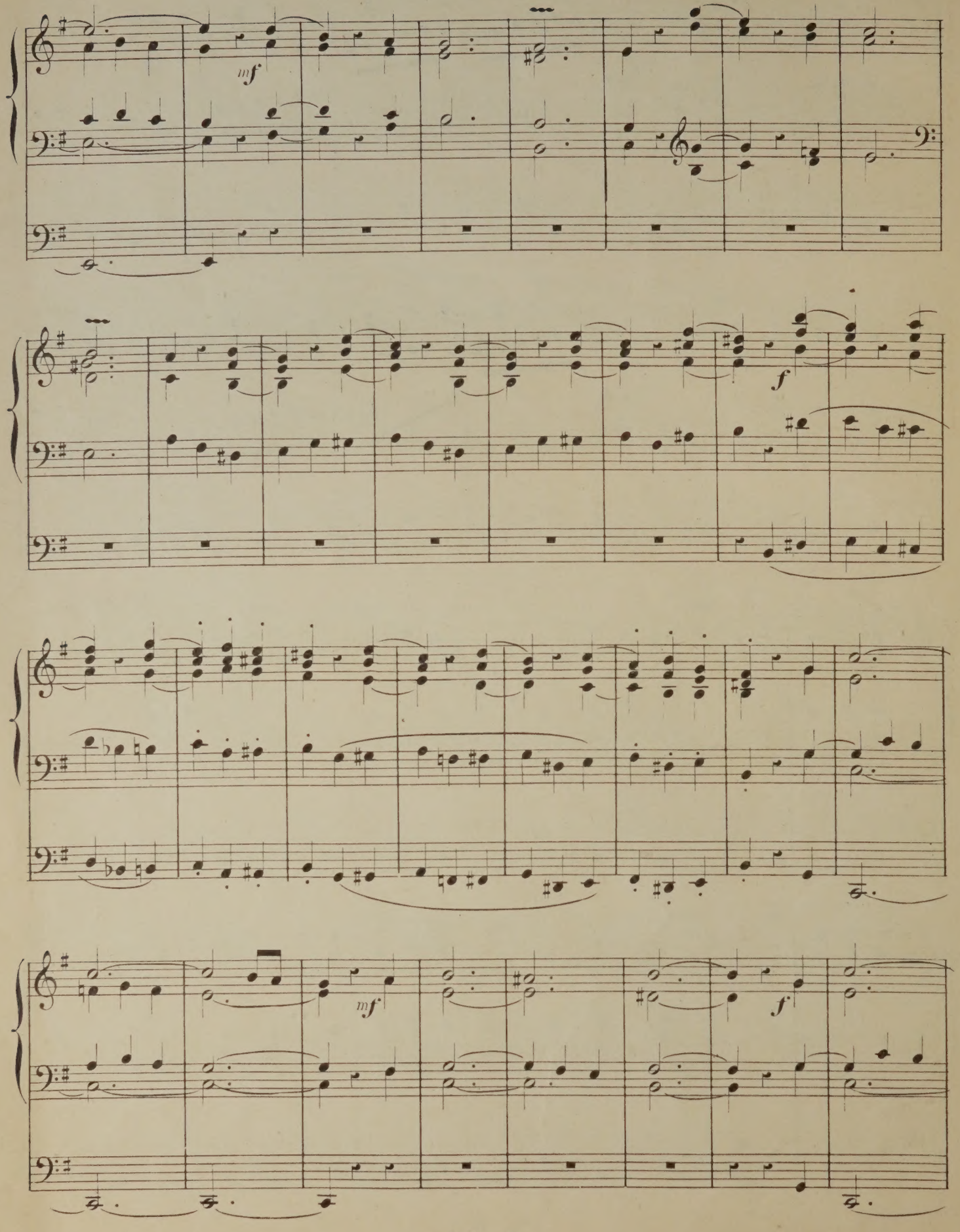
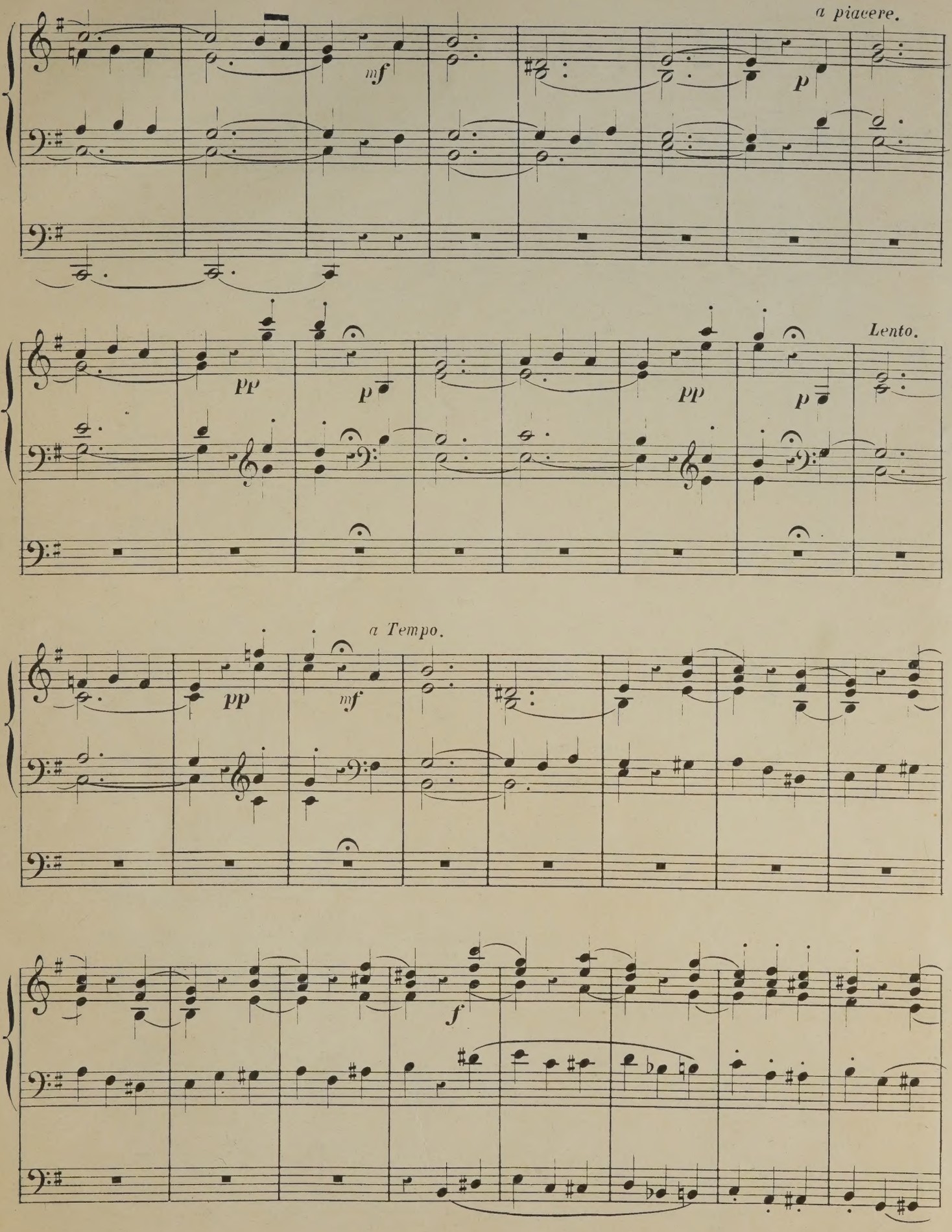
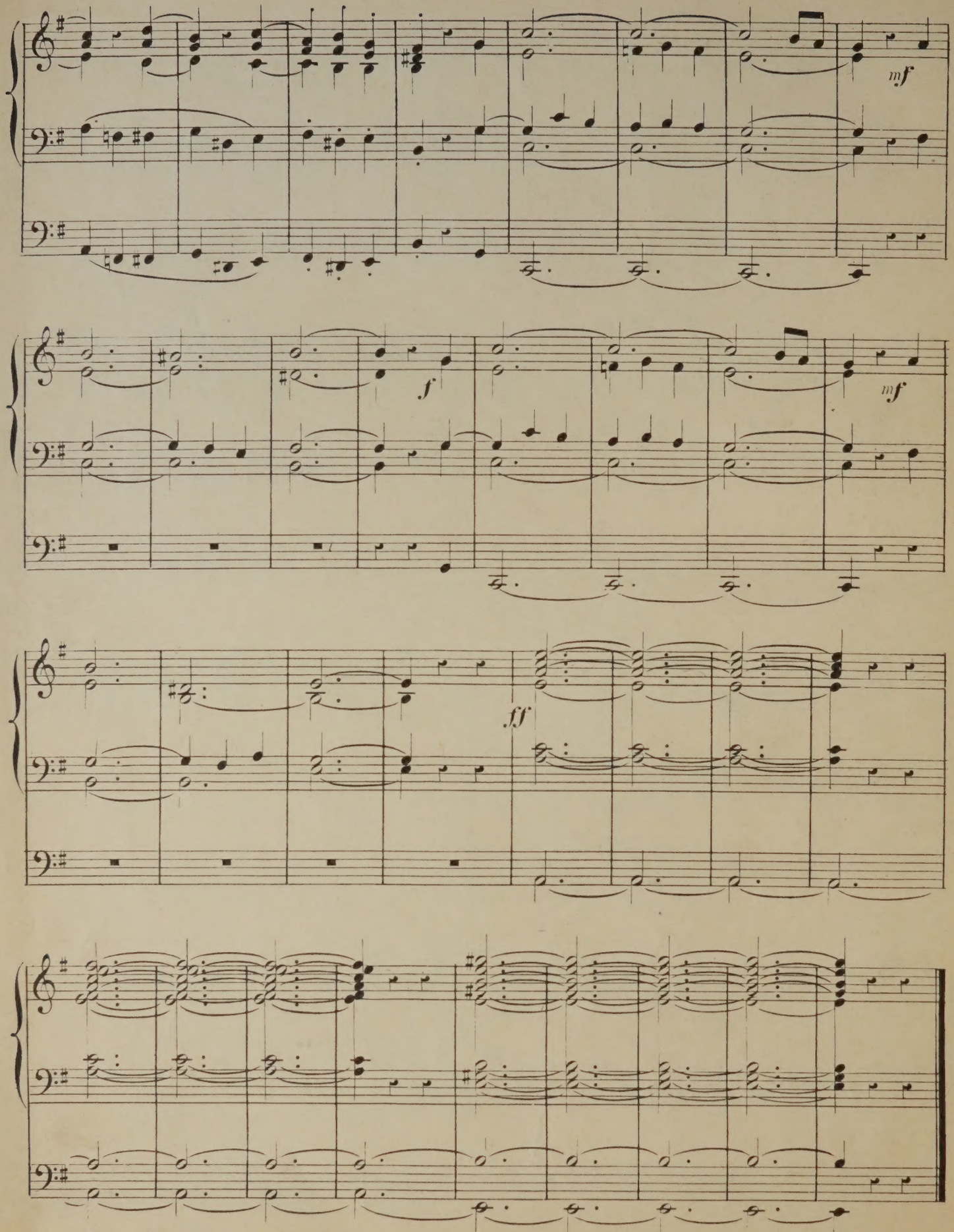





mf
f
mf
f


a piacere.
mf
p
Lento.
pp
p
pp
p
a Tempo.
pp
mf
f




Imp: Vve Léopold MURAILLE Liège. 1545.13

1. Musikbeilage zu der Monatsschrift

# „DIE ORGEL“.

Heft I. III. Jahrgang.

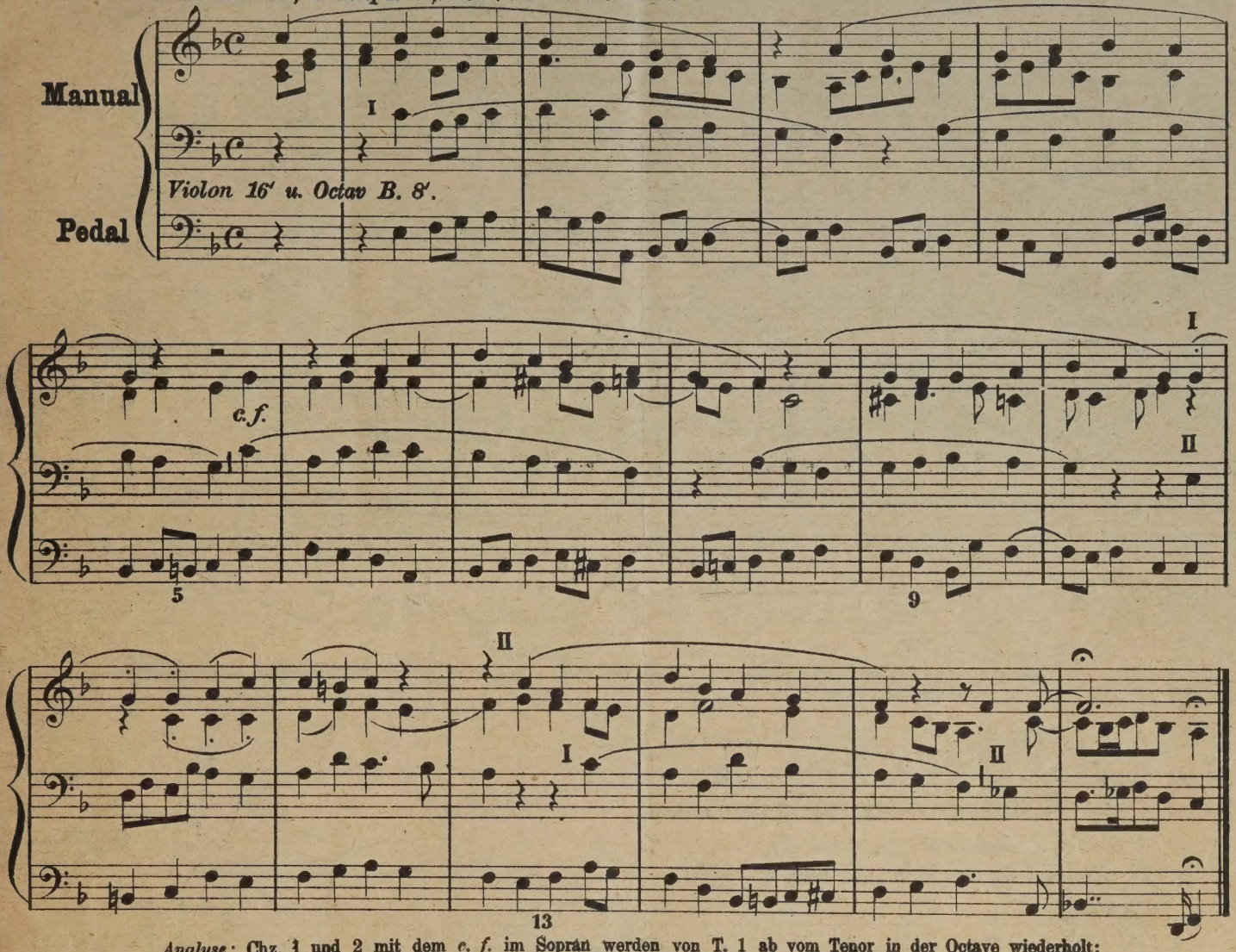
## Vorspiel.*

### 1. O, dass ich tausend Zungen hätte.

**Frische Stimmen.** G. Flügel.

*II. Quintatön 16′, Geigenprincipal 8′, Spitzfl. 8′ u. Fl. trav. 4′.*

*I. Bordun 16′, Principal 8′, Rohrfl. 8′ u. Octave 4′.*




*Analyse:* Chz. 1 und 2 mit dem *c. f.* im Sopran werden von T. 1 ab vom Tenor in der Octave wiederholt; von T. 5 ab beginnt der Tenor und der Sopran folgt in der Octave, T. 11 hebt im Sopran Chz. 5 an, welche vom Alt in der Unterdominante beantwortet wird; die letzte Chz. steht zwischen Sopran und Tenor im Canon der Octave.

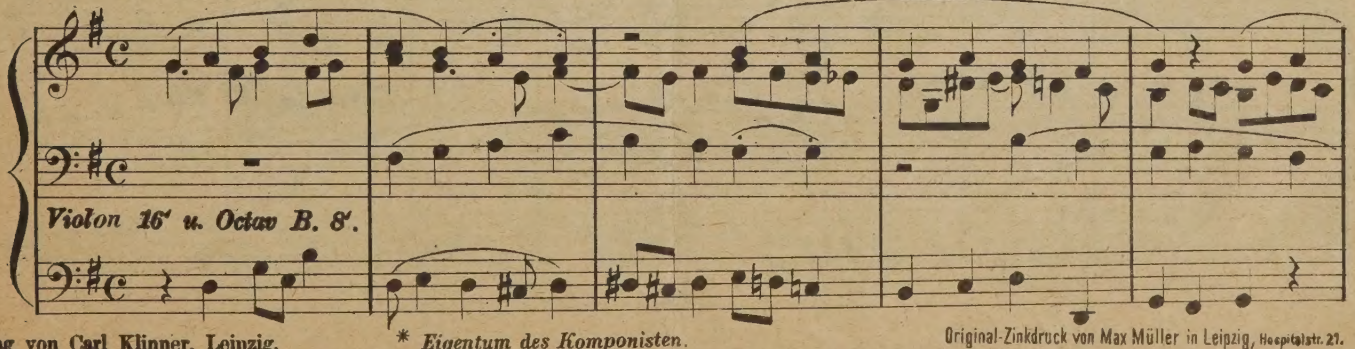
## Vorspiel.

### 2. O Durchbrecher aller Bande. (O gesegnetes Regieren.)

**Frische Stimmen.**

*II. Quintatön 16′, Geigenprincipal 8′, Spitzfl. 8′ u. Fl. trav. 4′.* G. Flügel.

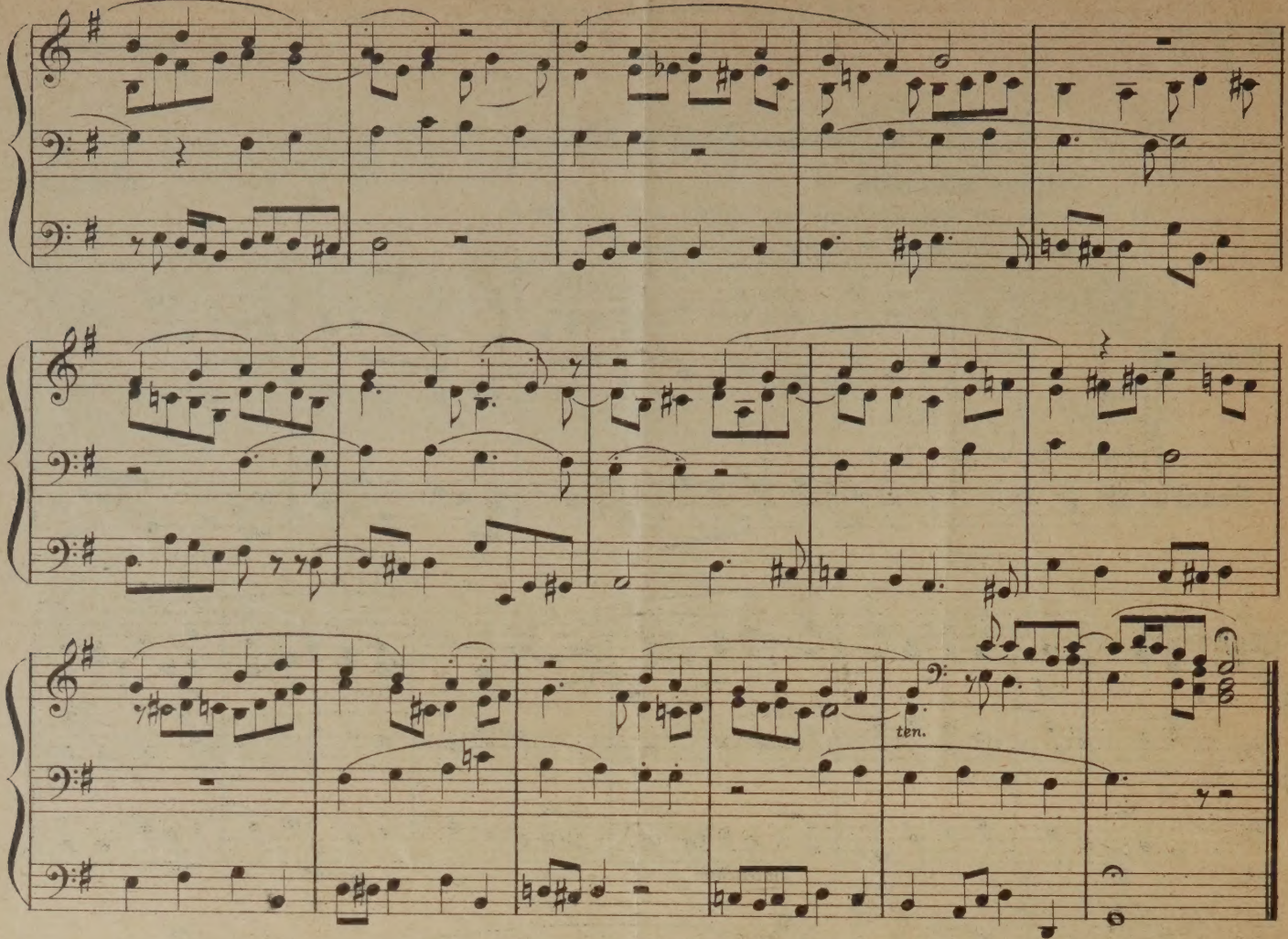
*I. Bordun 16′, Principal 8′, Rohrfl. 8′ u. Octave 4′.*




Verlag von Carl Klinner, Leipzig.

* *Eigentum des Komponisten.*

Original-Zinkdruck von Max Müller in Leipzig, Hospitalstr. 21.



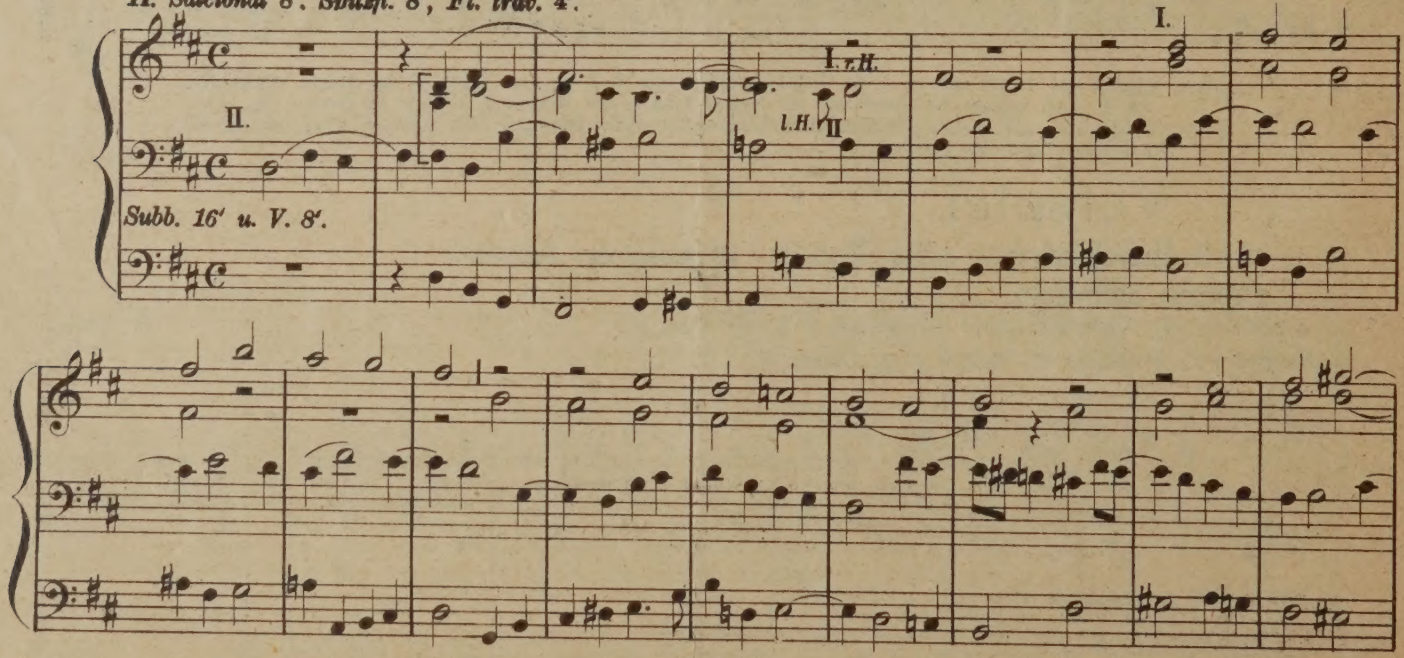

*Analyse:* Dem Sopran folgt der Tenor zunächst bei Chz. 1 und 3 im Canon der Unternone, sonst immer im Canon der Octave.

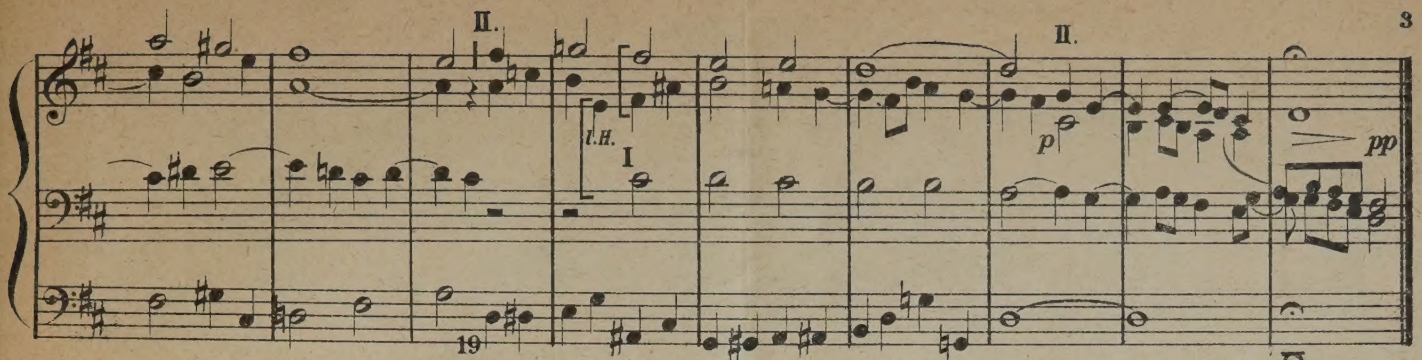
# Vorspiel.

## 3. Christus der ist mein Leben.

*I. Gambe 8', Rohrfl. 8', Fl. dolce. 4'.*
*II. Salcional 8'. Spitzfl. 8', Fl. trav. 4'.*

G. Flügel.





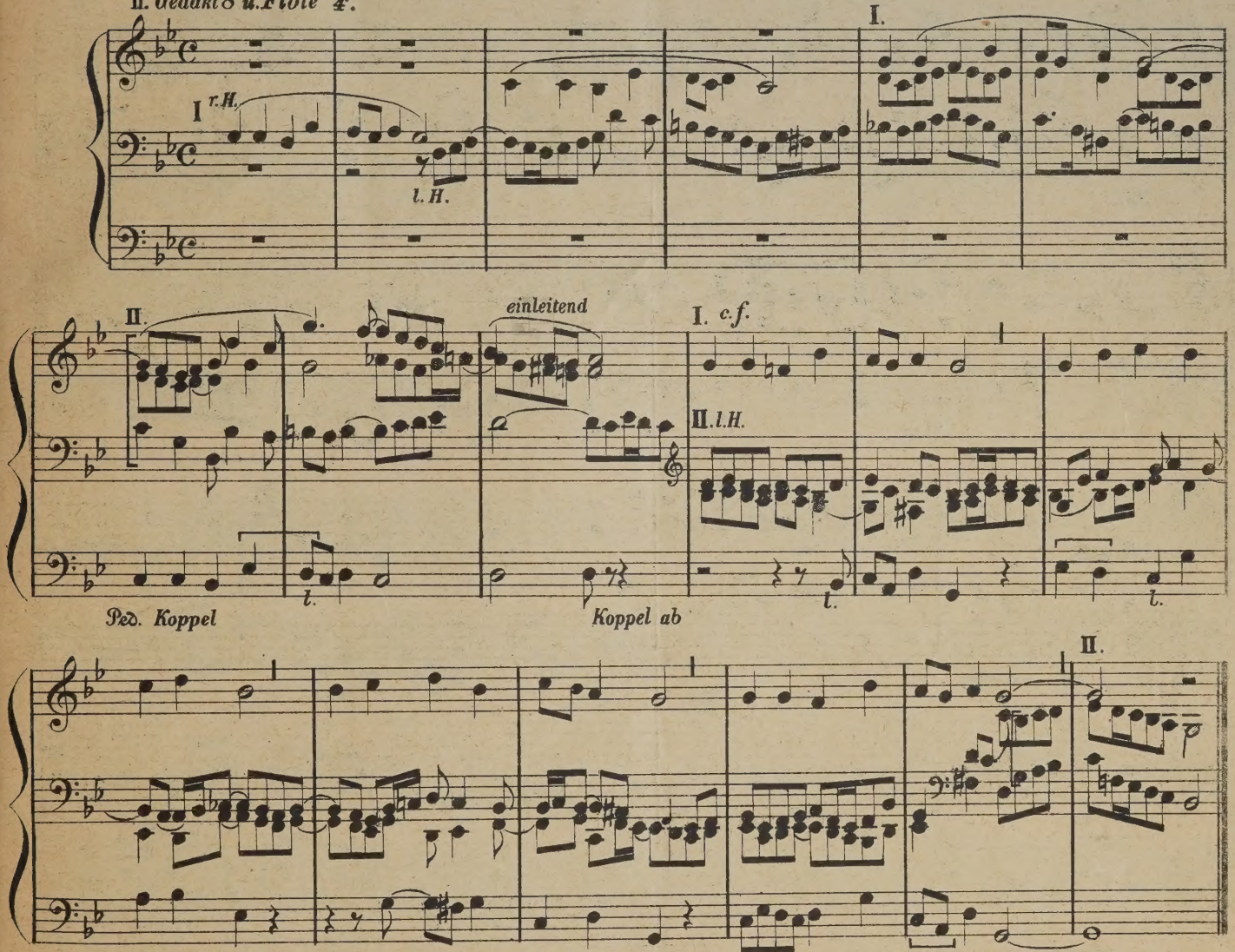

*Analyse:* Mit Andeutung der ersten Chz. hebt der Tenor an, T. 4 setzt der Alt mit Chz. 1 ein und wird T. 6 vom Sopran im Canon in der Octave beantwortet; T. 10 beginnt der Alt Chz. 2 und der Sopran folgt T. 11 im Canon der Unterdominante; Chz. 3 T. 14 wird vom Sopran in der Dominante beantwortet; Chz. 4 beginnt T. 19 im Sopran und der Tenor folgt T. 20 im Canon der Dominante.

# Vorspiel.

## 4. Nun komm' der Heiden Heiland. (Advent.)

G. Flügel.

I. *Principal u. Rohrfl. 8',*
II. *Gedakt 8' u. Flöte 4'.*



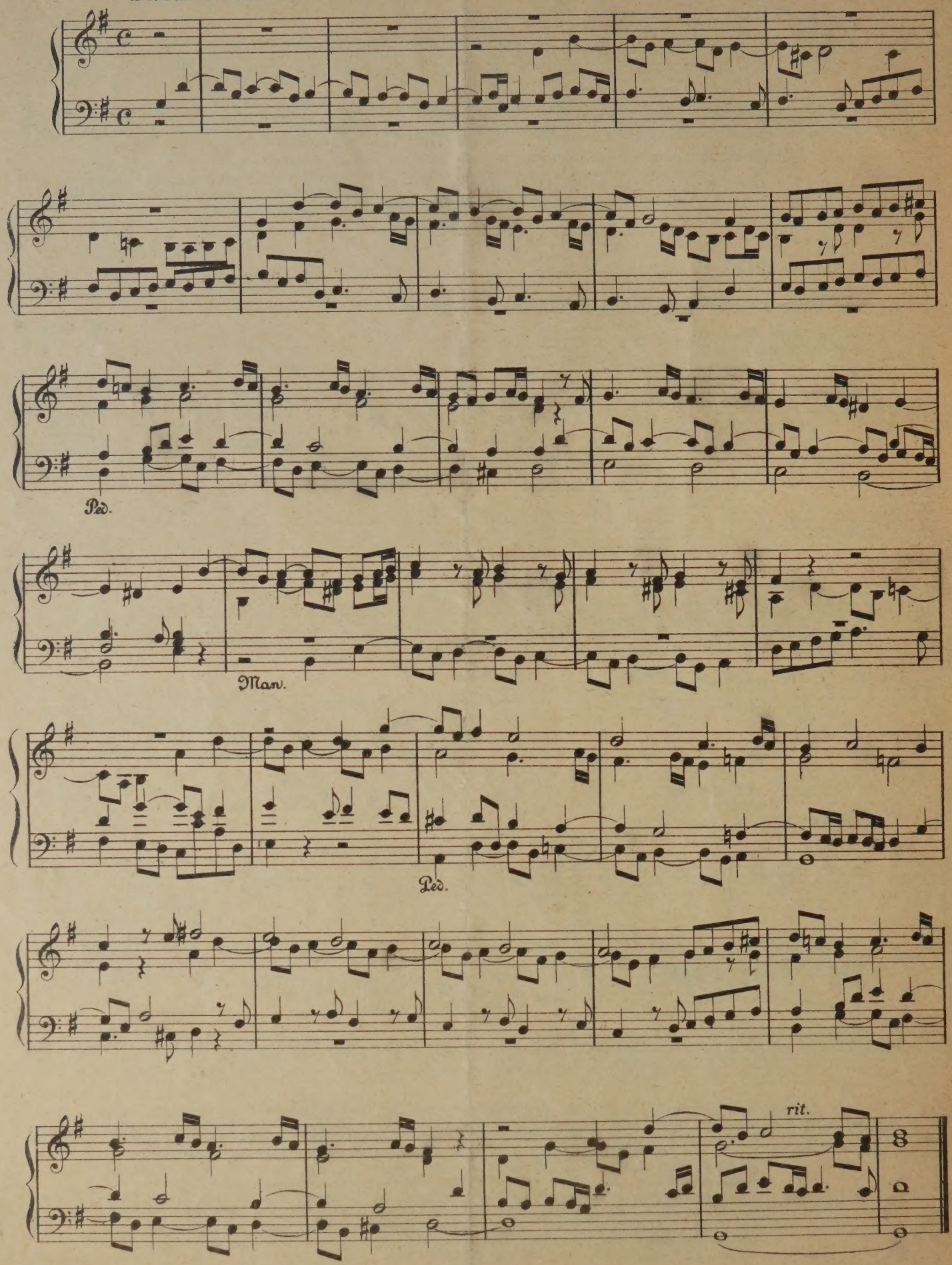

*Analyse:* Der Tenor beginnt Chz. 1, die fughettenartig durchgeführt, nach 8 Takten auf der Dominante von g schliesst; hierauf folgt der ganze Choral ohne Unterbrechung mit dem *c. f.* im Sopran u. Figuration in den Begleitstimmen. Letztere stehen für die linke Hand auf einem besonderen System zusammen.

Um den Einsatz jeder Chz. kenntlich zu machen, hat die rechte Hand den Melodie-Schlusston abzuheben (statt eine Halbe ein Viertel zu nehmen), während die linke Hand auf dem Neben-Manual denselben austönen lässt. Diese Art des triomässigen Orgelspieles kann angehenden Organisten gar nicht genug empfohlen werden. Steht nur ein Manual zur Verfügung, so spielt man den *c. f.* mit der rechten Hand und Verstärkung mit der höheren Octave, während die linke die Mittelstimmen und die Füsse den Bass ausführen. Hinsichtlich der Registrierung sind hier nur die Stimmen eines kleinen Orgelwerkes in's Auge gefasst, sonst kann die Ausführung noch viel wirksamer gestaltet werden; etwa durch Quintatön 16', Gambe 8' und Violoncell. 8' u. s. w.

# 5. Fuge.

Joh. Seb. Bach.

Starke Stimmen.



1. Musikbeilage zu der Monatsschrift

# „DIE ORGEL."

Herrn Sup. Meyer in Zwickau zu dessen 25jähr. Amtsjubiläum am 23. Juni 1892 gewidmet.

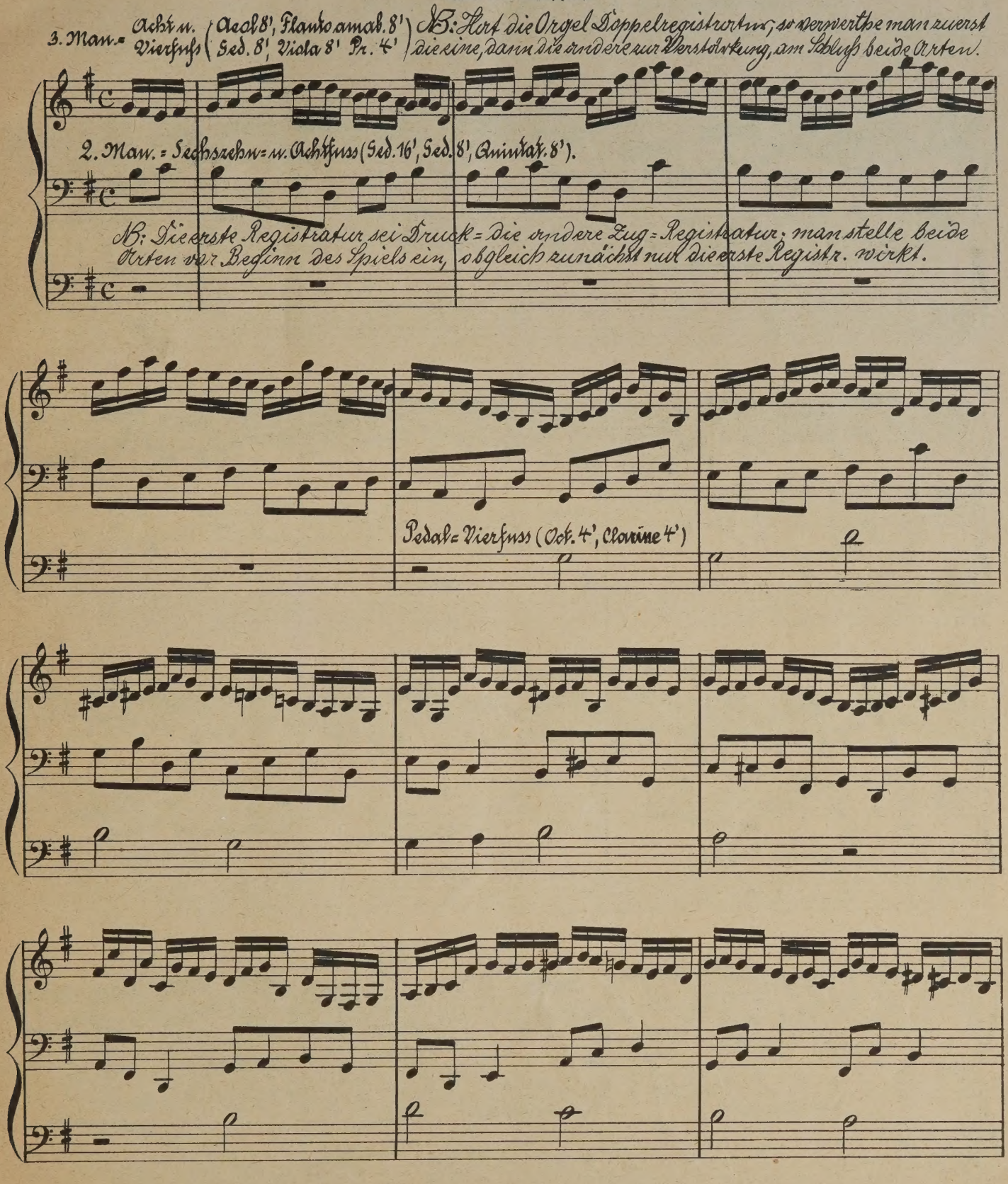
## „Aus meines Herzens Grunde,"

Heft V.

IV. Jahrgang.

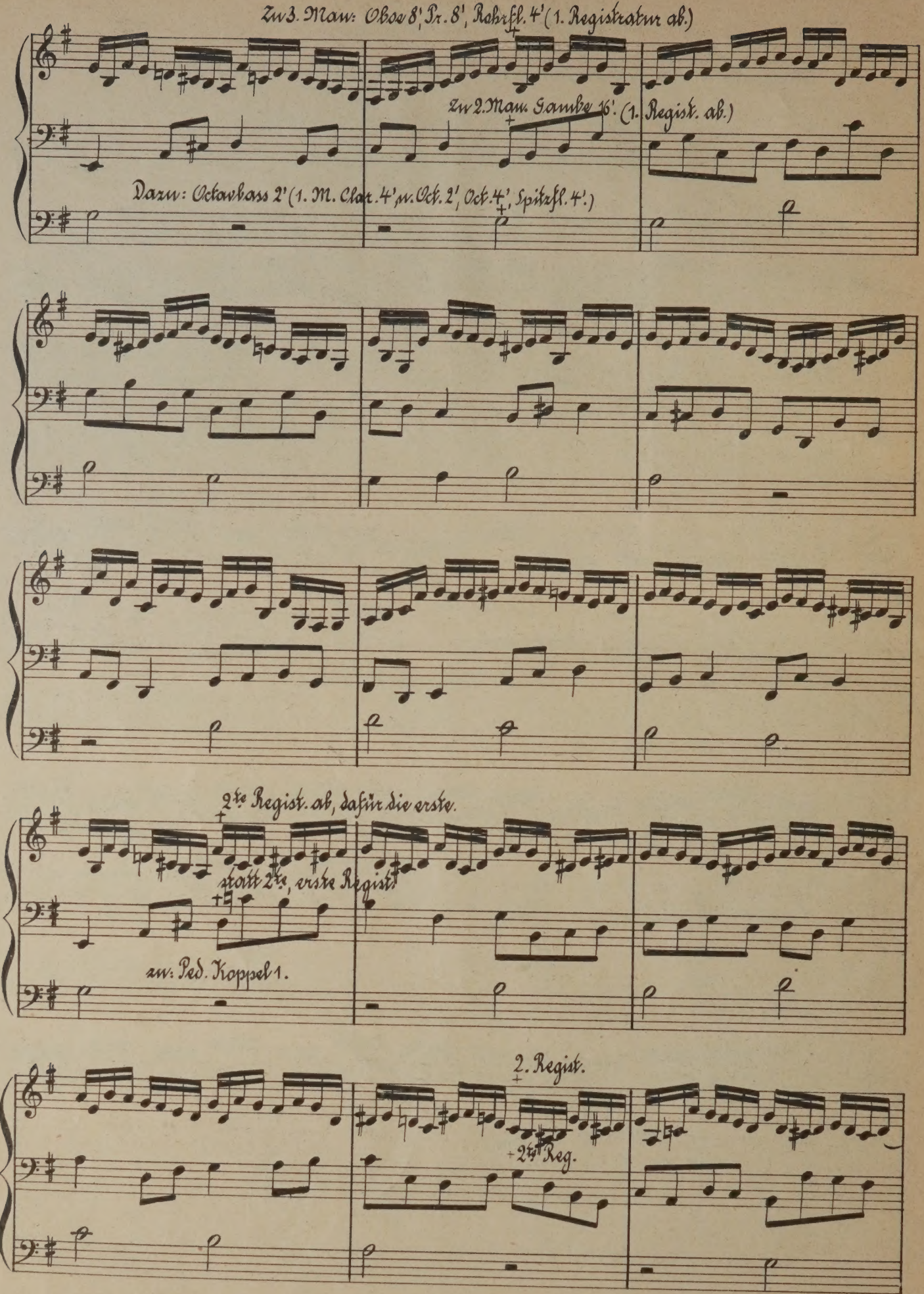
figurirter Choral aus: 8 fig. Chorâle

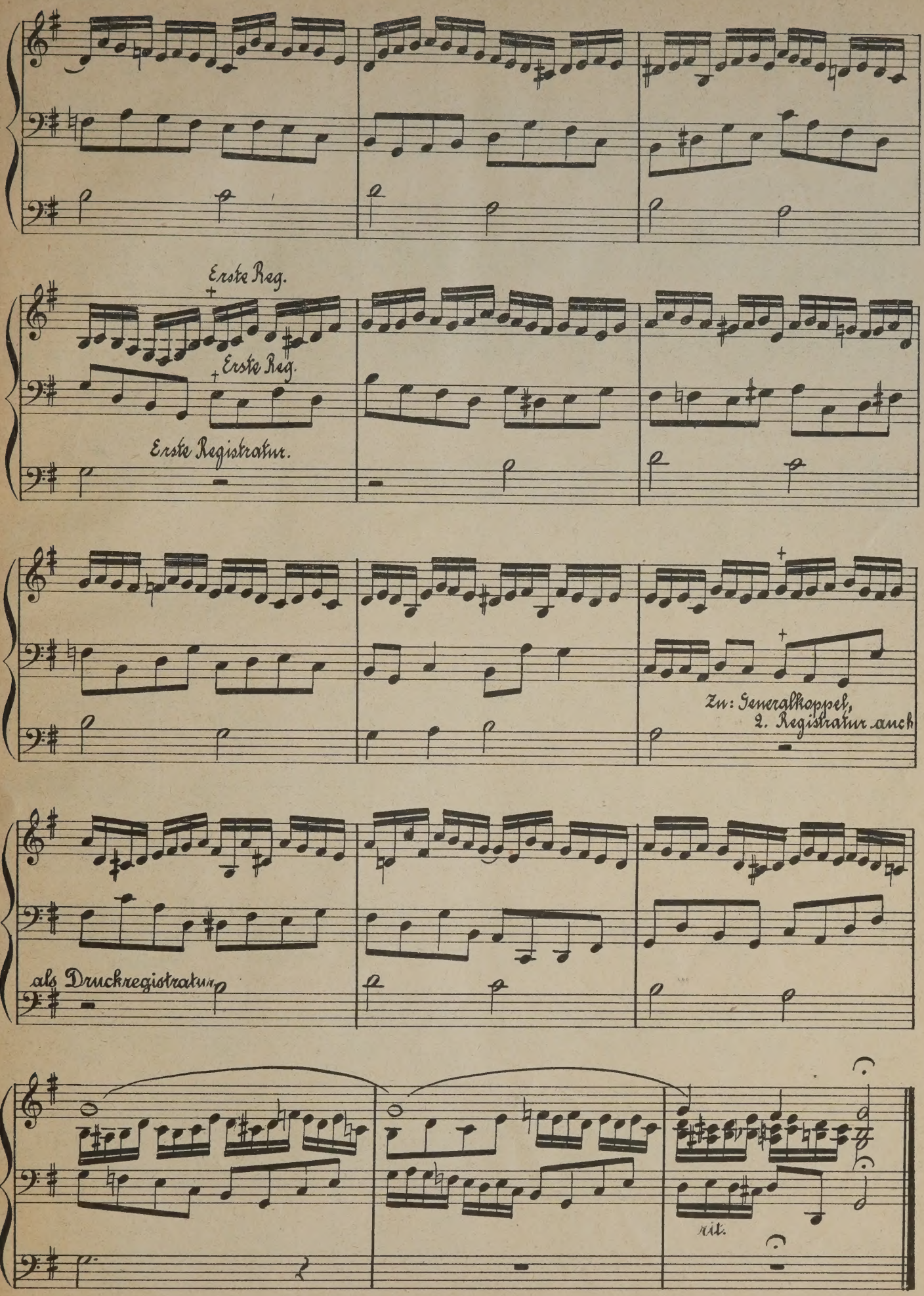
von Otto Türke.




Verlag von Carl Klinner, Leipzig.

Autographie von F. M. Geidel, Leipzig.

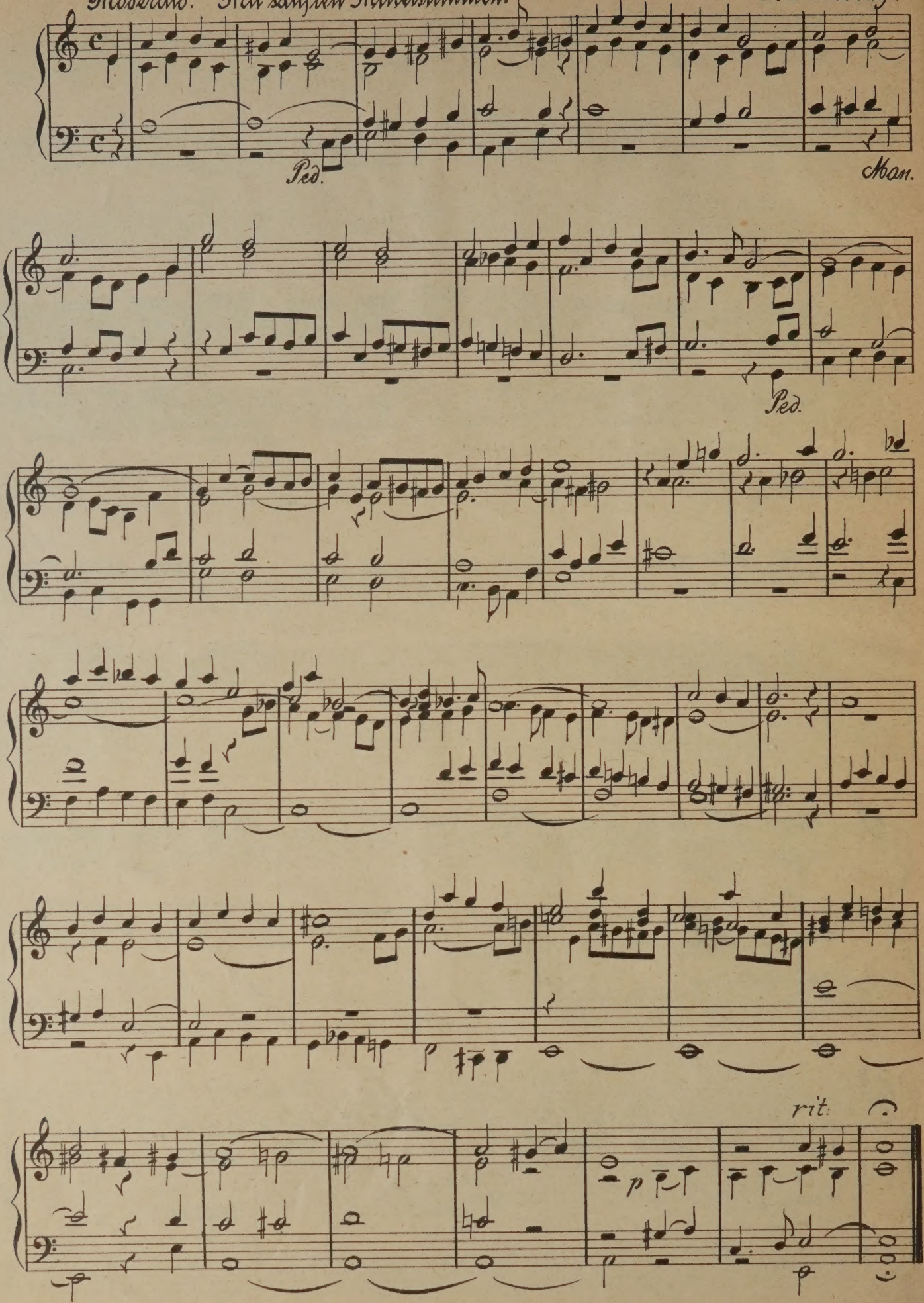

Zu 3. Man: Oboe 8', Pr. 8', Rohrfl. 4' (1. Registratur ab.)
Zu 2. Man. Gambe 16'. (1. Regist. ab.)
Dazu: Octavbass 2' (1. M. Clar. 4' m. Oct. 2', Oct. 4', Spitzfl. 4'.)
2te Regist. ab, dafür die erste.
statt 2te, erste Regist.
zu: Ped. Koppel 1.
2. Regist.
2te Reg.


Erste Reg.
Erste Reg.
Erste Registratur.
Zu: Generalkoppel,
2. Registratur auch
als Druckregistratur
rit.

# Vorspiel.

Moderato. Mit sanften Mittelstimmen.

J. G. Herzog.



1. Musikbeilage zu der Monatsschrift

„DIE ORGEL."

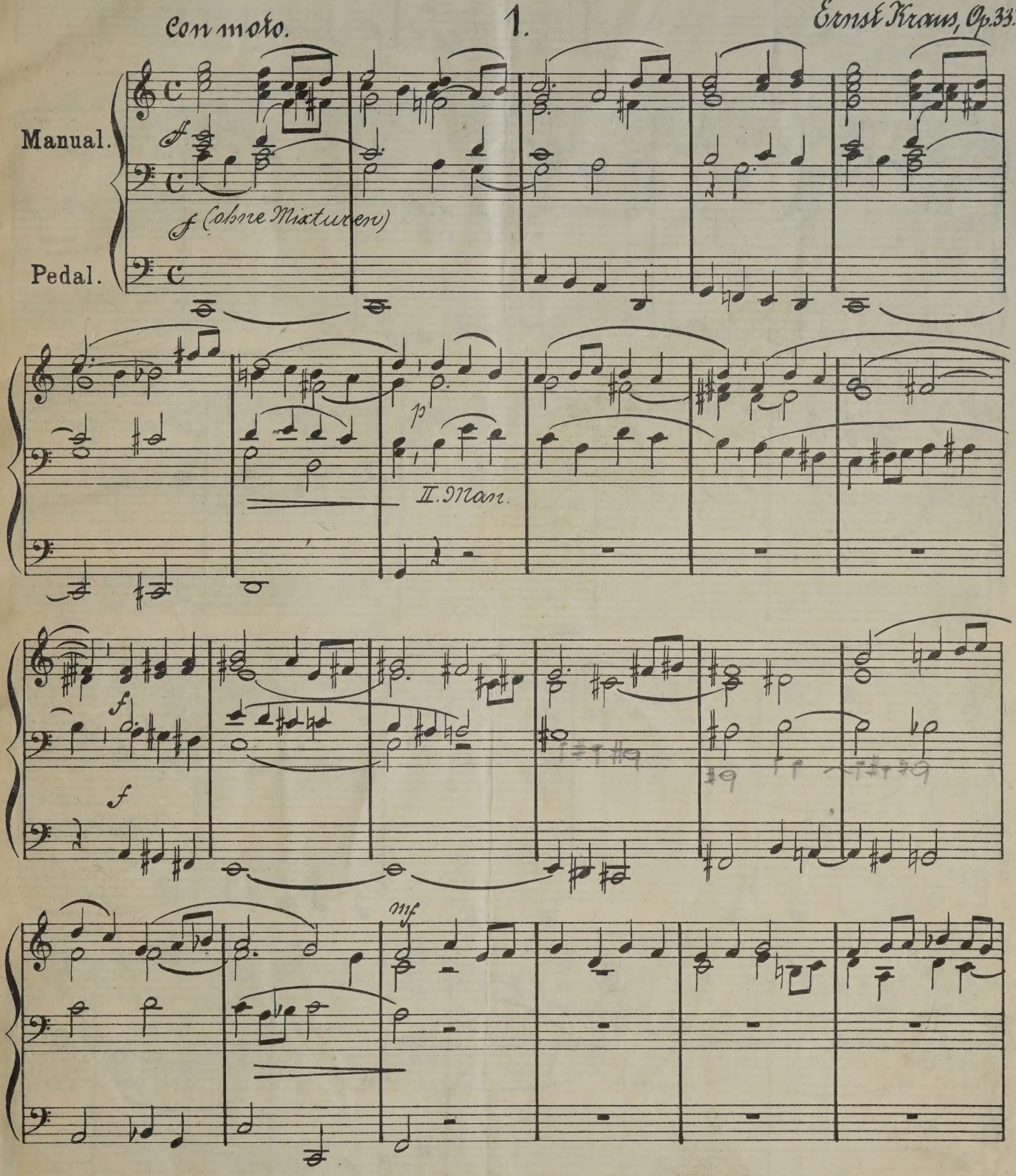
Heft VII. VIII. Jahrgang.

# 2 Praeludien

für die Orgel.

## 1.

Ernst Kraus, Op. 33.

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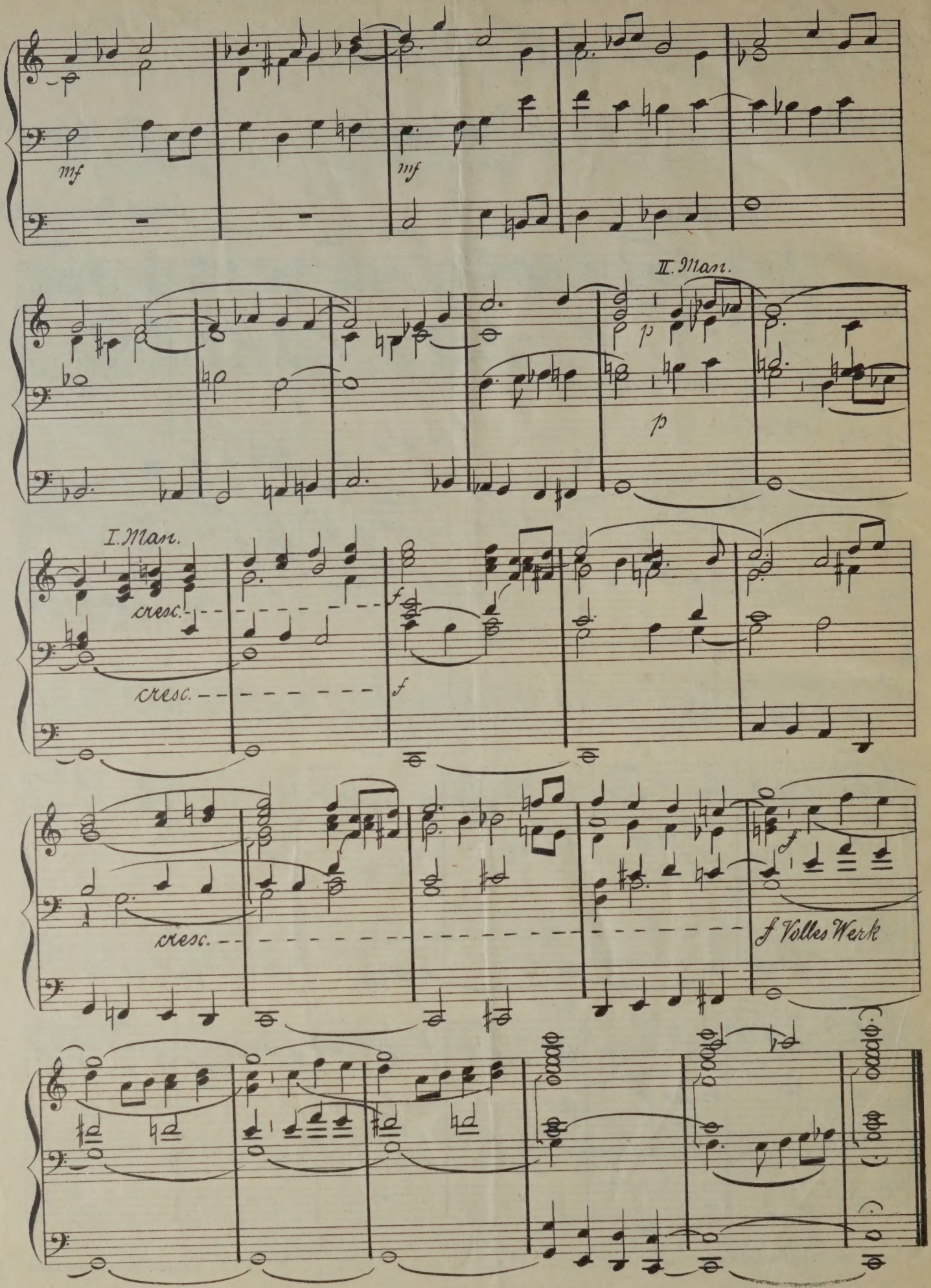
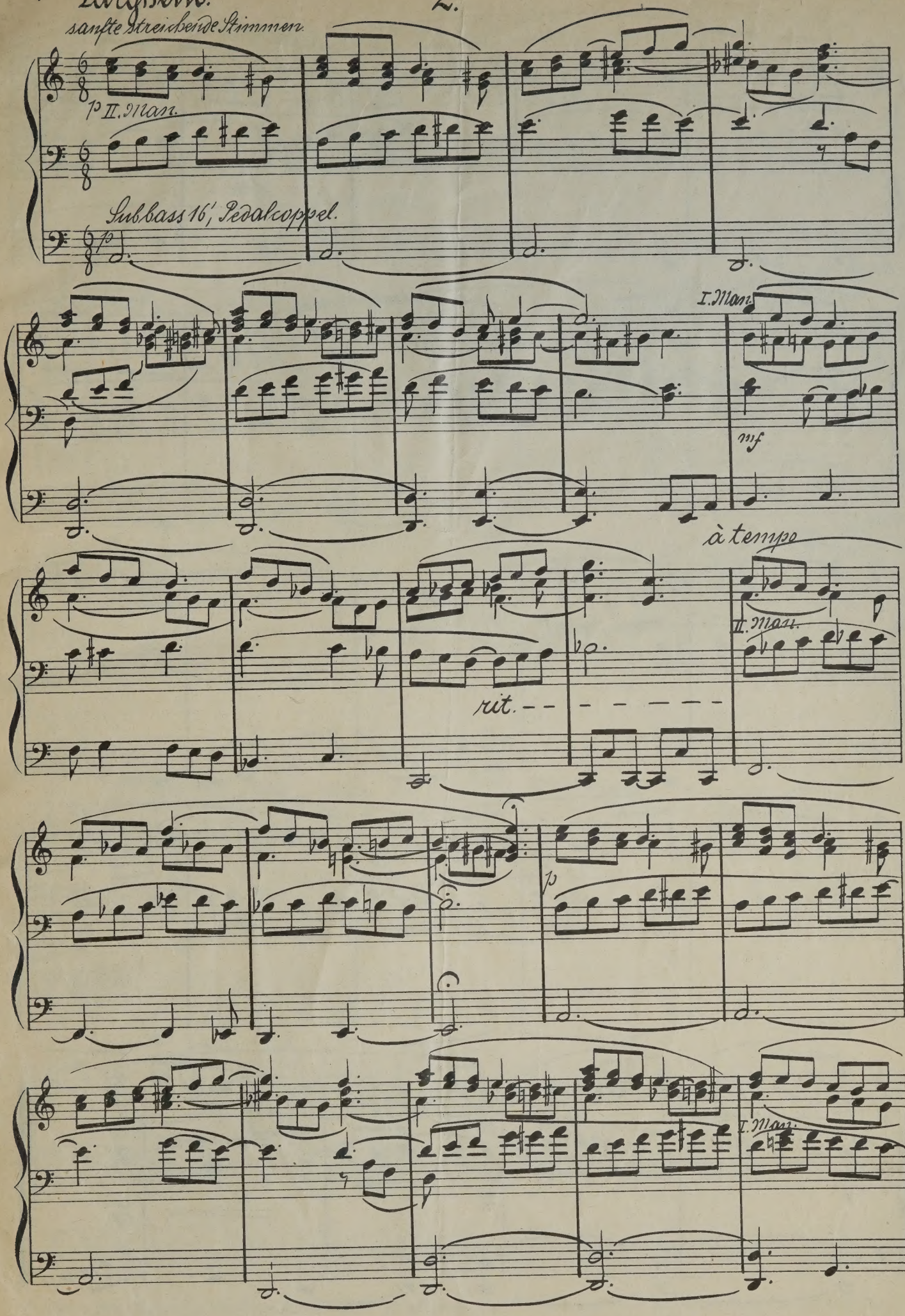
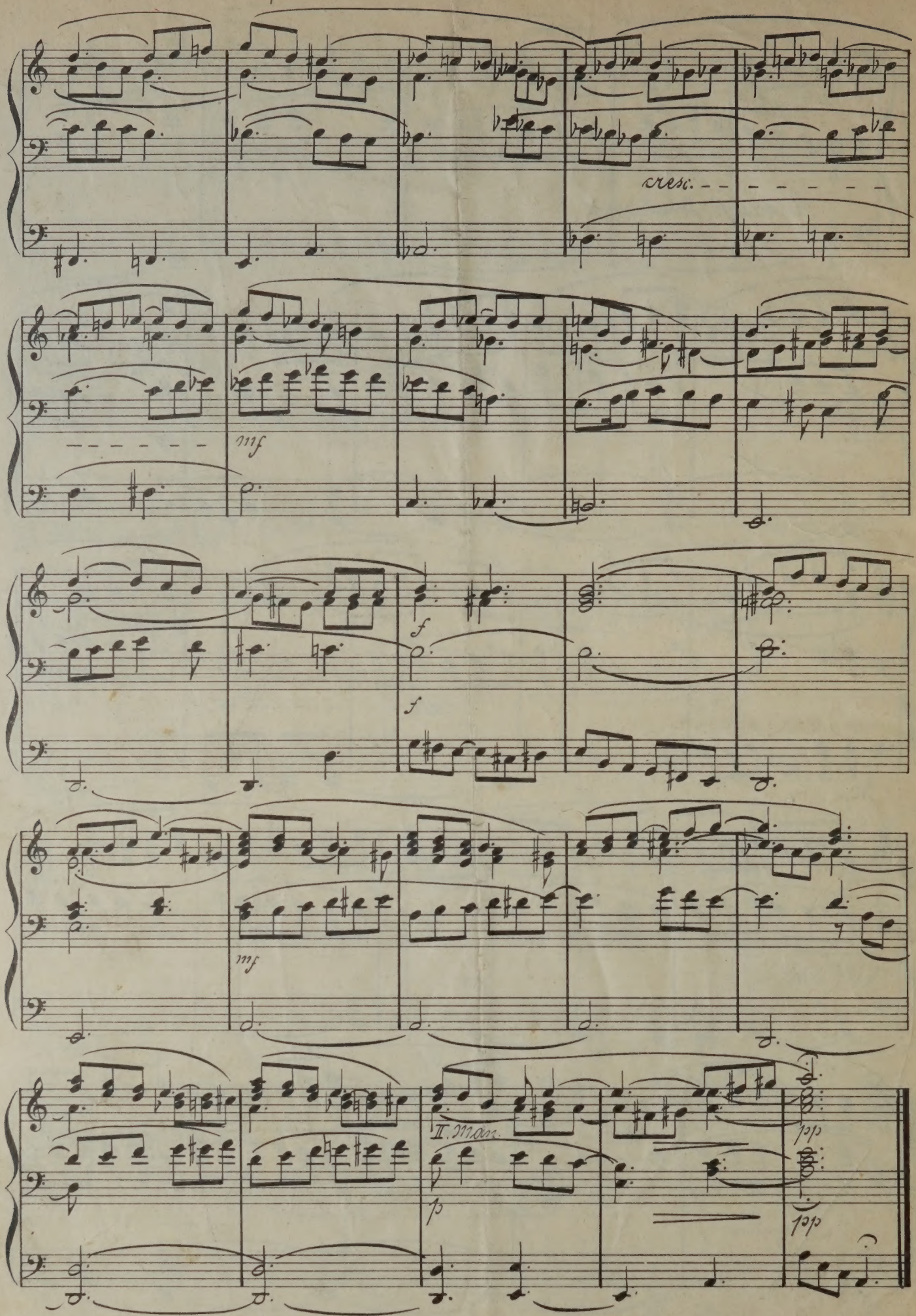

mf
mf
II. Man.
p
p
I. Man.
cresc.
cresc.
f
f
cresc.
f
f Volles Werk

Larghetto.

sanfte Streichende Stimmen.




cresc.
mf
f
f
mf
II. Man.
p
dol
dol

1. Musikbeilage zu der Monatsschrift

„DIE ORGEL."

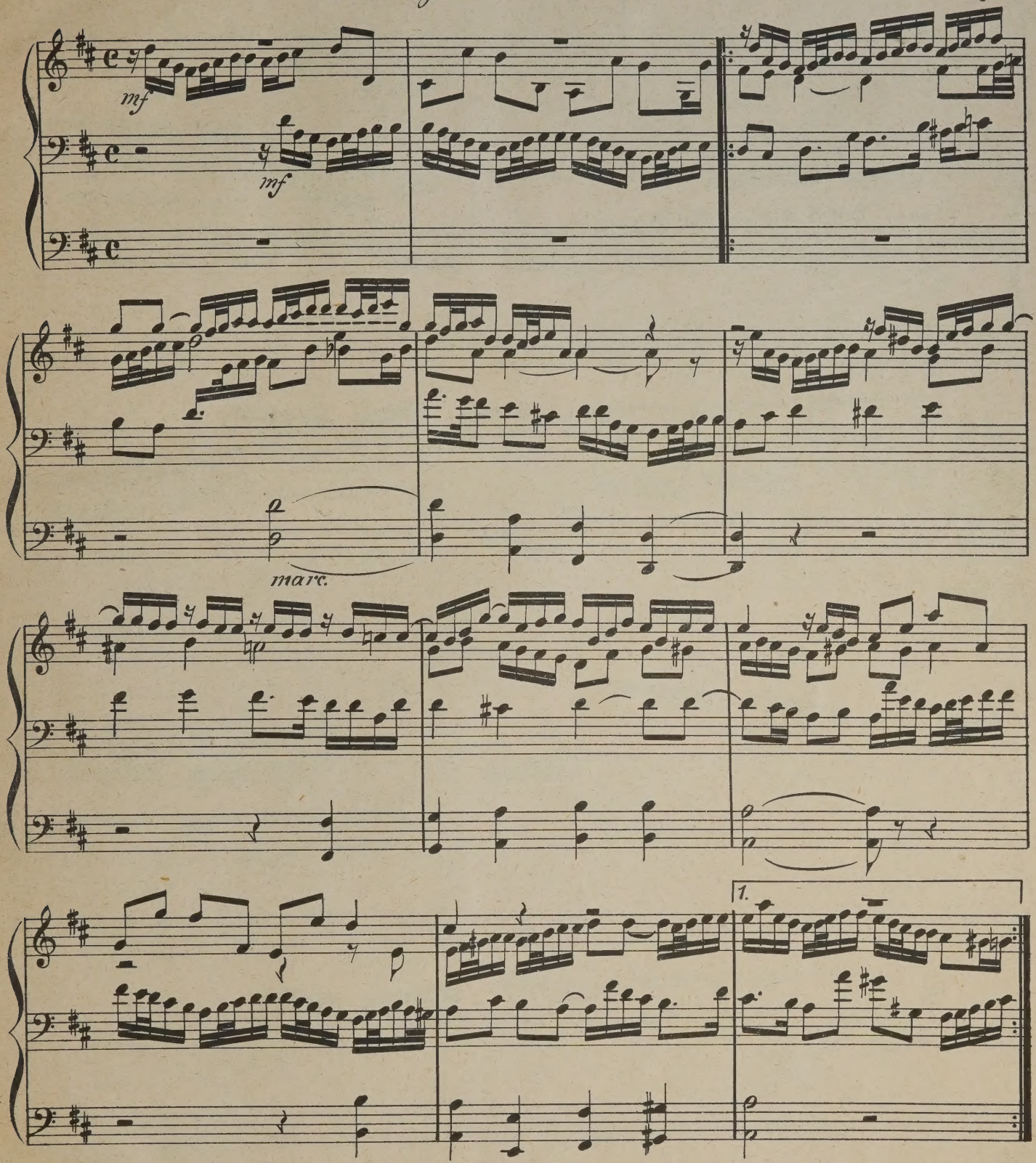
Heft 8. IV. Jahrgang.

# Jerusalem, du hochgebaute Stadt.

## Choralfiguration für die Orgel.

### Cantus firmus im Basse.

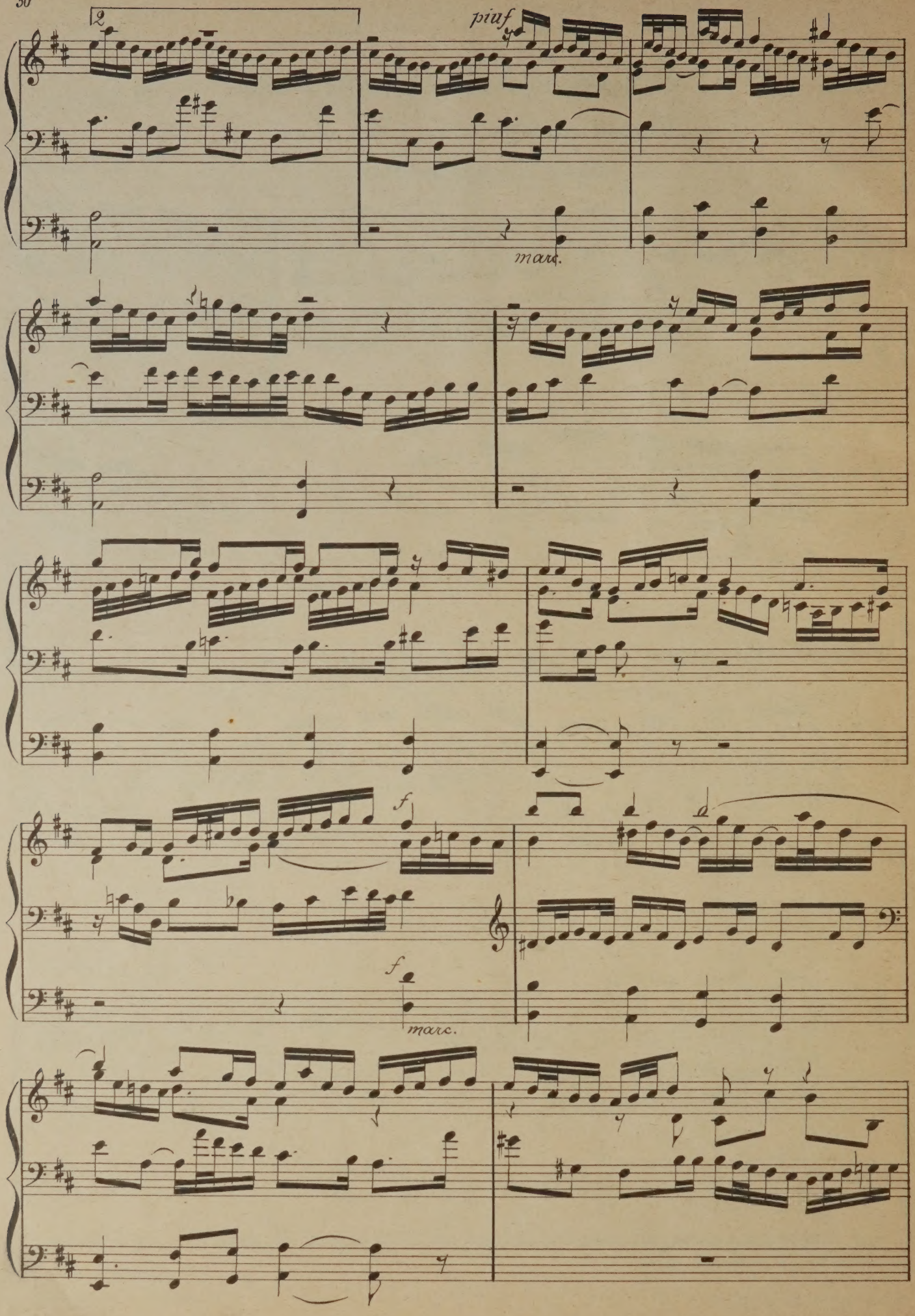
F. W. Sering*)




*) Aus: Die Choralfiguration, theoretisch-praktisch, von F. W. Sering. Sr. Majestät dem Kaiser Wilhelm I. gewidmet. (Gütersloh, bei C. Bertelsmann.)

Verlag von Carl Klinner, Leipzig.

Autographie von F. M. Geidel, Leipzig.


piuf
marc.
f
f
marc.

cresc.

cresc.

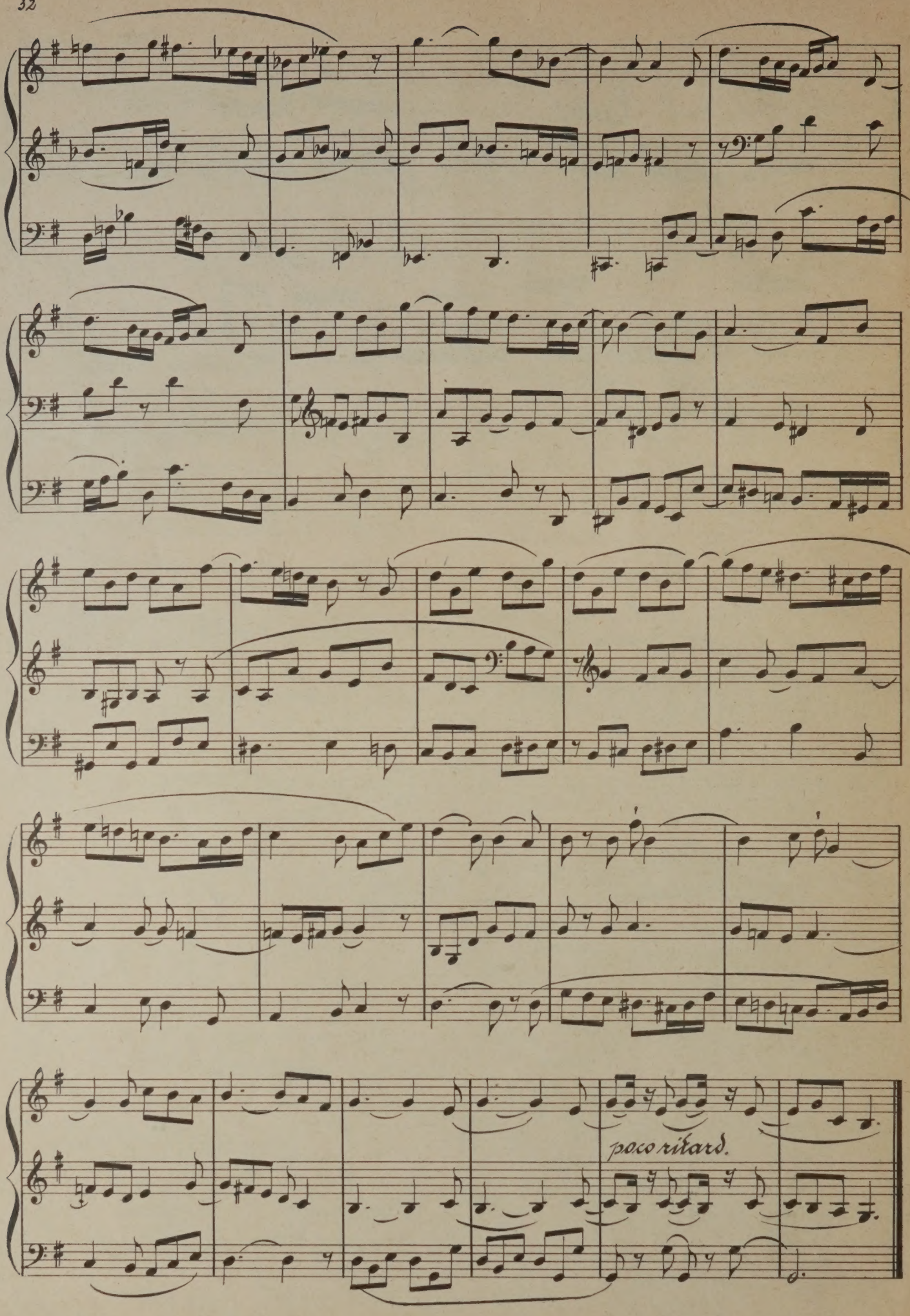
f

ff

## Andante. Trio für die Orgel zu 2 Manualen u. Pedal.

Emmanuel Faisst.

legato


poco ritard.

1. Musikbeilage zu der Monatsschrift

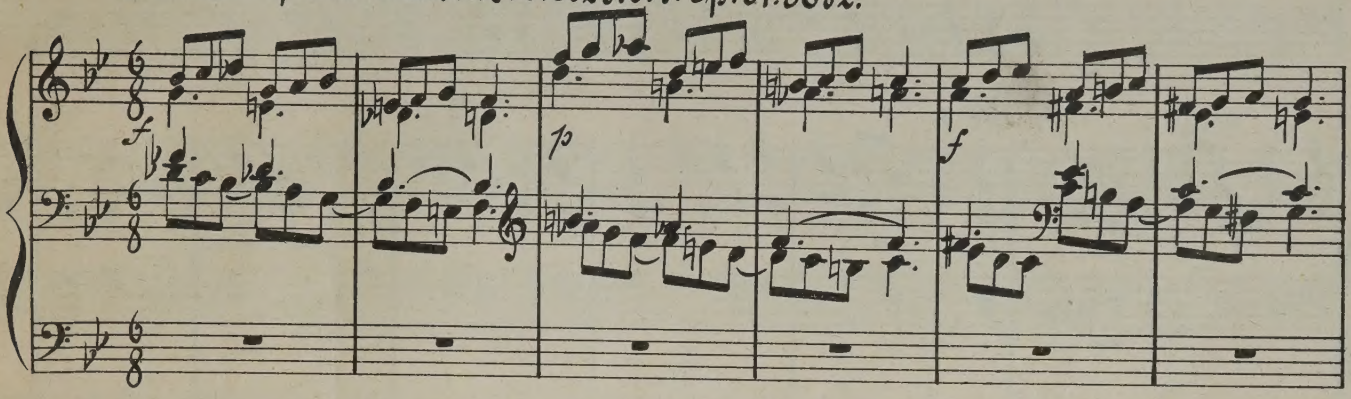
# „DIE ORGEL."

Heft VII.

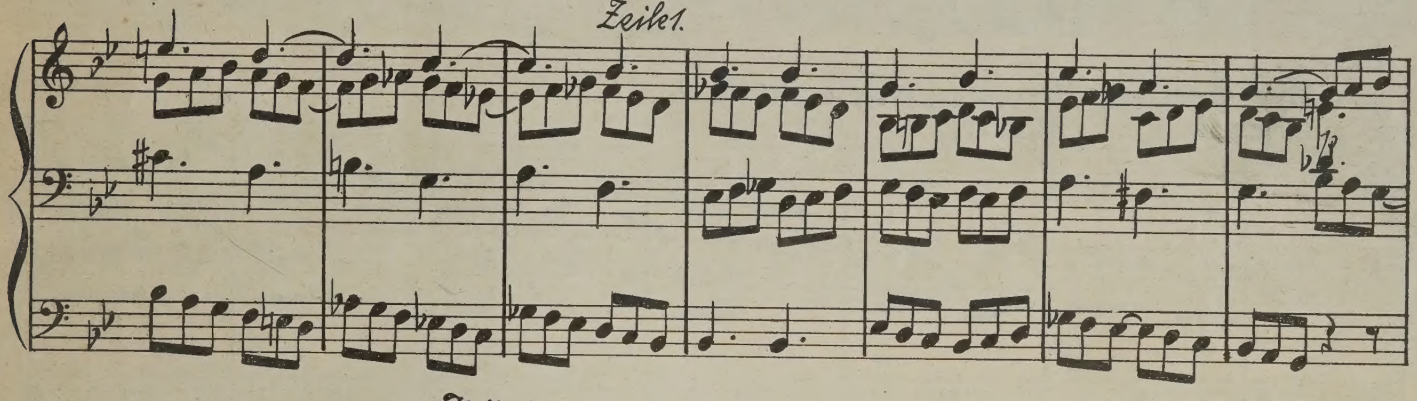
## Orgel-Vorspiele v. Th. Drath.

VI. Jahrgang.

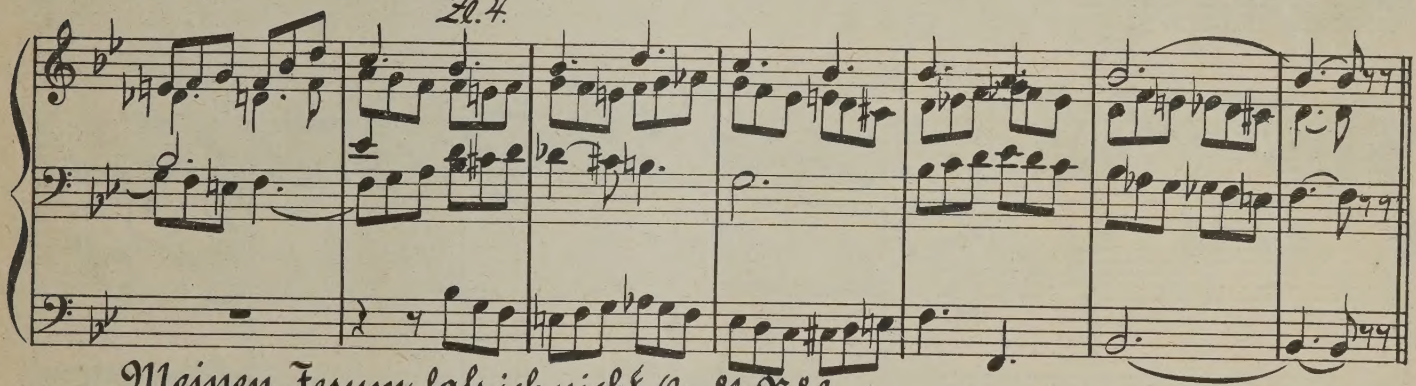
### Ach Gott, wie manches Herzeleid. Op. 81. No 2.




Zeile 1.

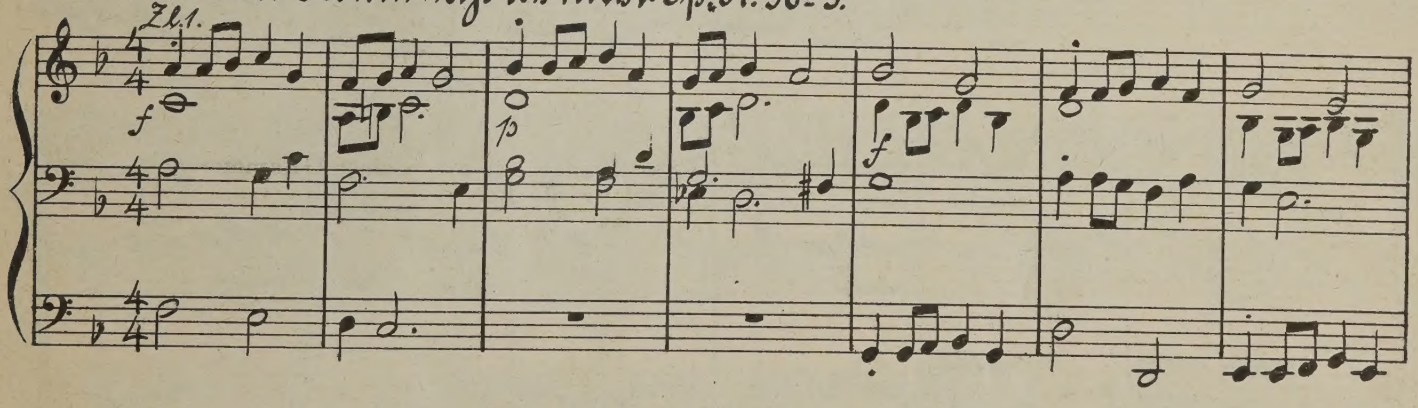


Zl. 4.



### Meinen Jesum lass ich nicht. Op. 81. No 3.

Zl. 1.




Verlag von Carl Klinner, Leipzig.

Autographie von F. M. Geidel, Leipzig.

Zl. 1.

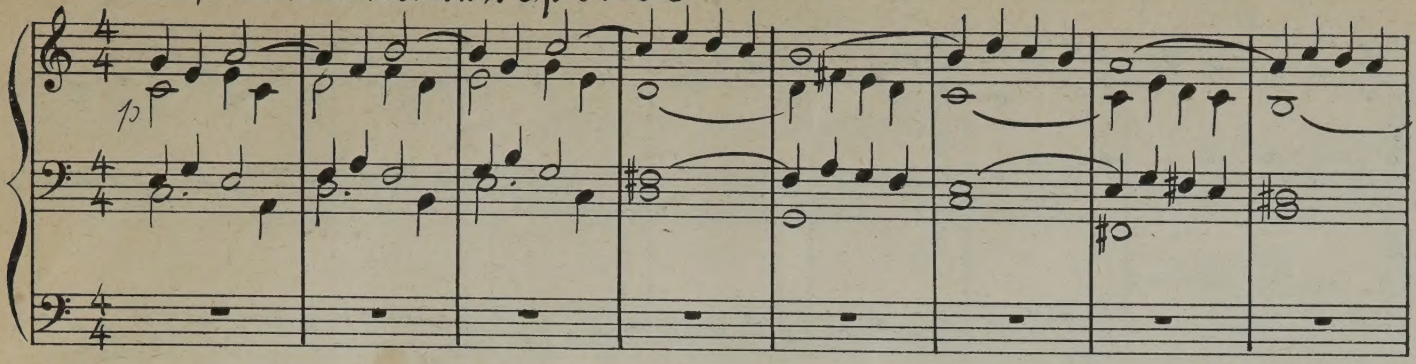
Zl. 2.

Zl. 6

Lobt Gott, ihr Christen, allzugleich. Op. 81. № 4.

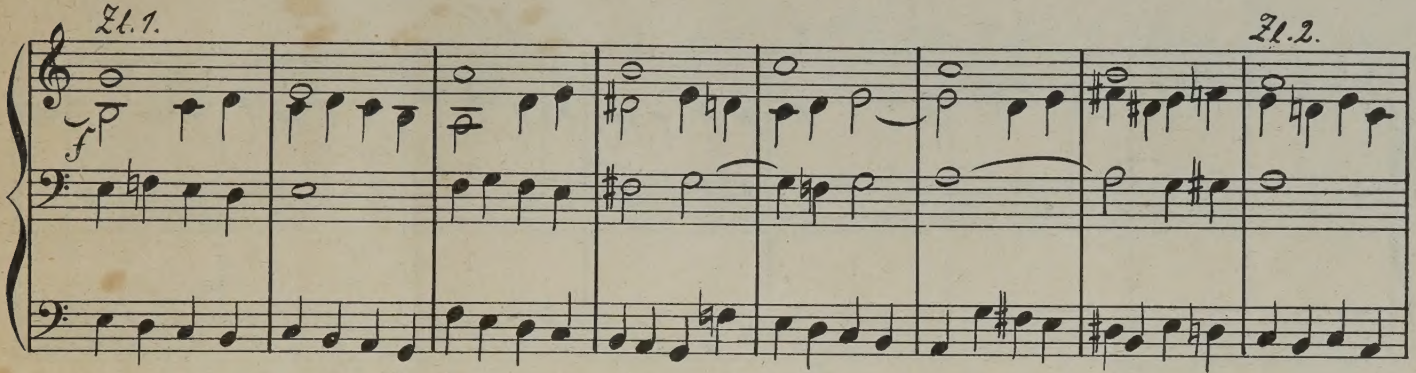
rit.

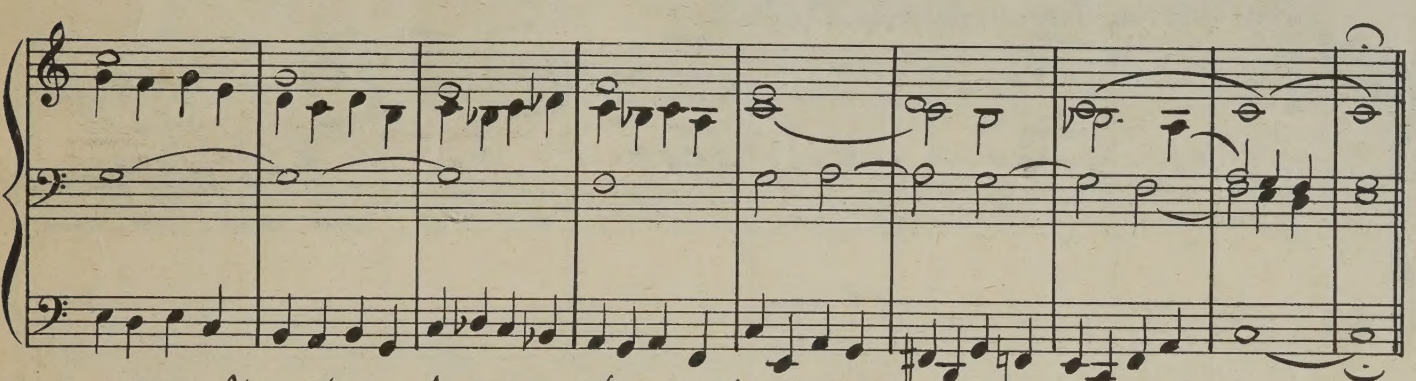
Zl. 4.



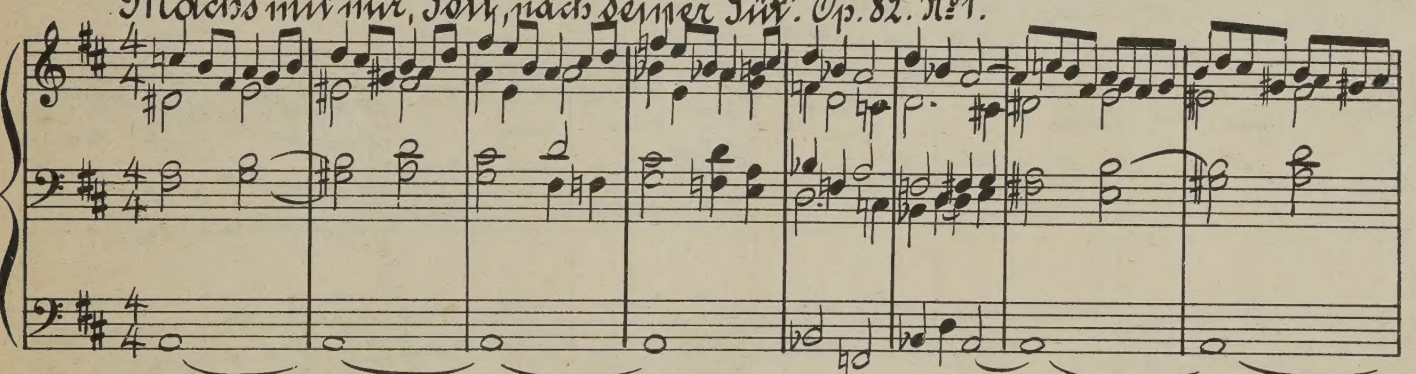
Zl. 1.

Zl. 2.

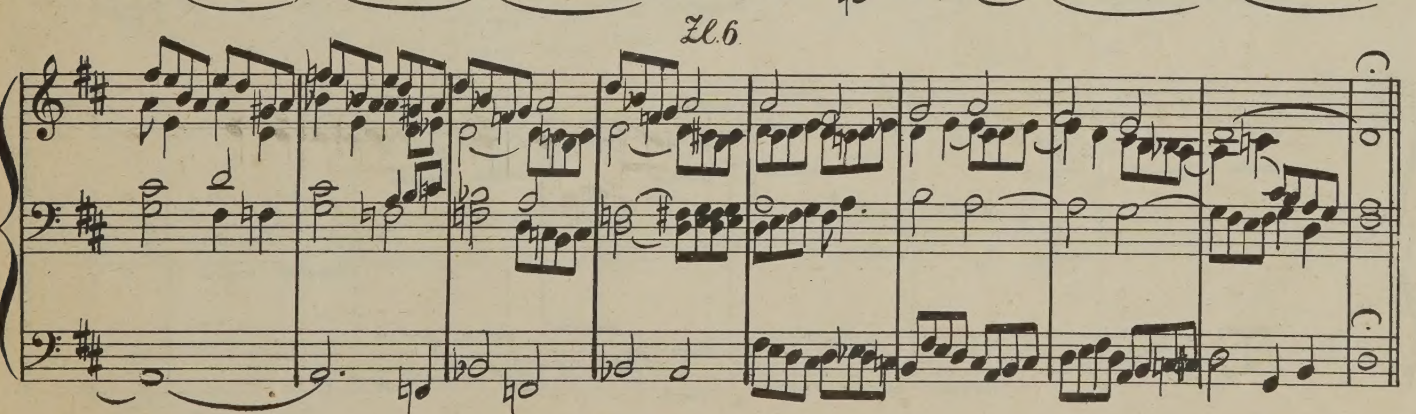




Machs mit mir, Gott, nach Deiner Güt'. Op. 82. N:1.

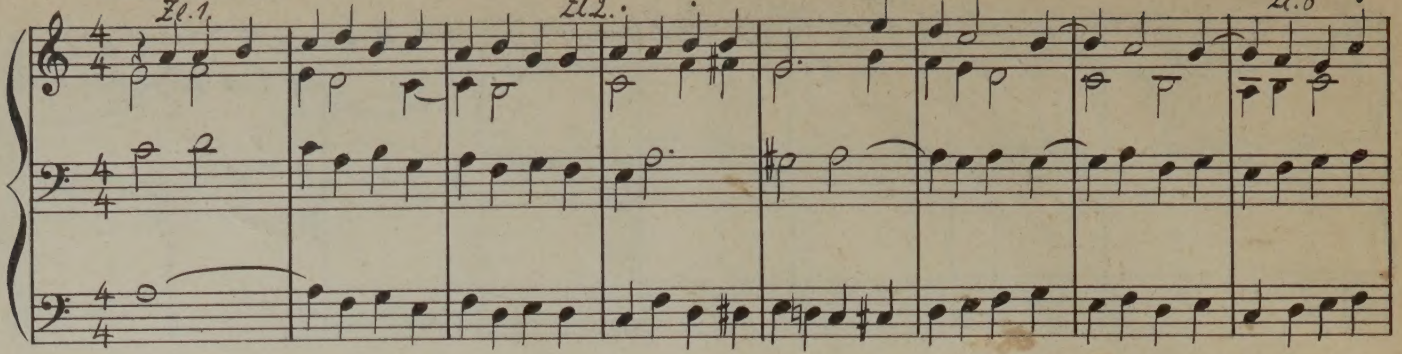


Zl. 6.

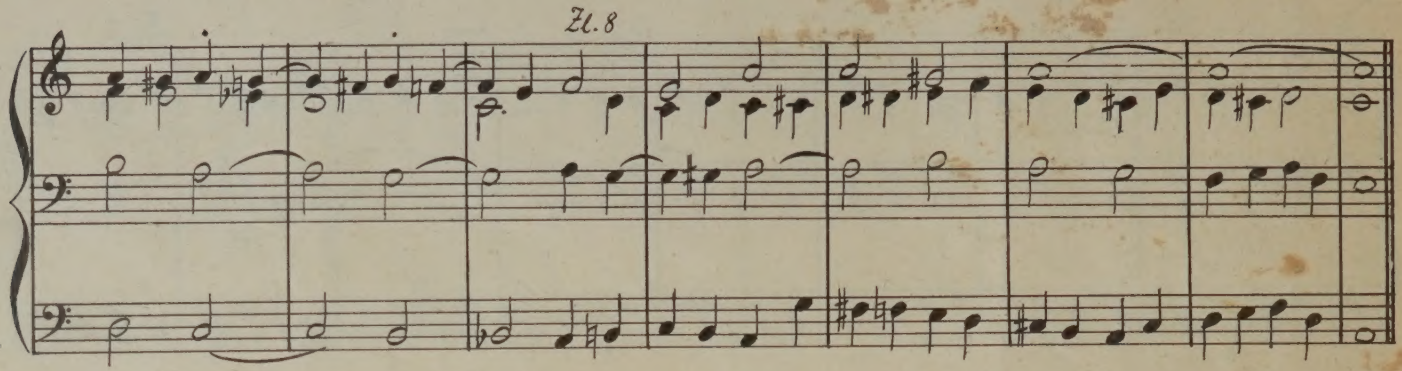


## Von Gott will ich nicht lassen. Op. 82. N:2.

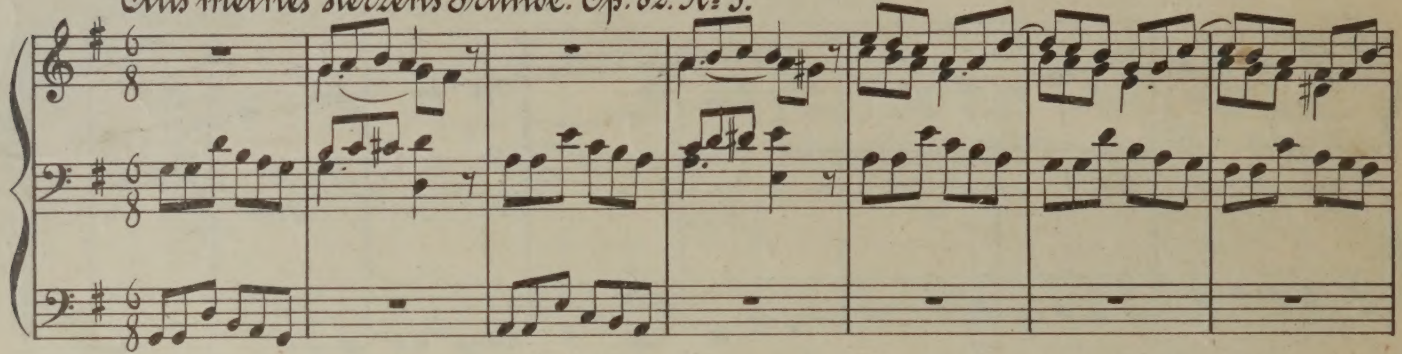
Zl. 1. Zl. 2. Zl. 5 Zl. 8



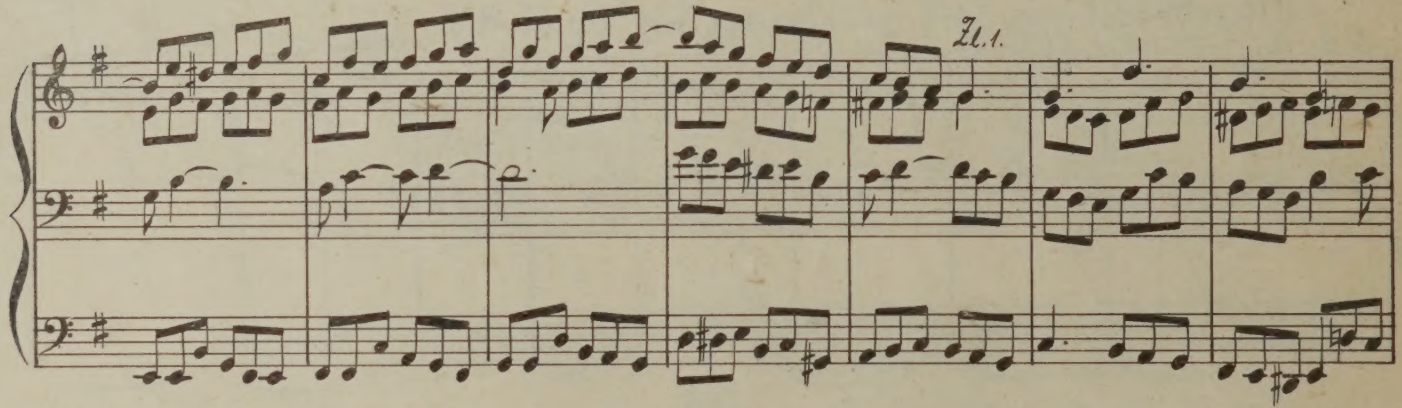
Zl. 8



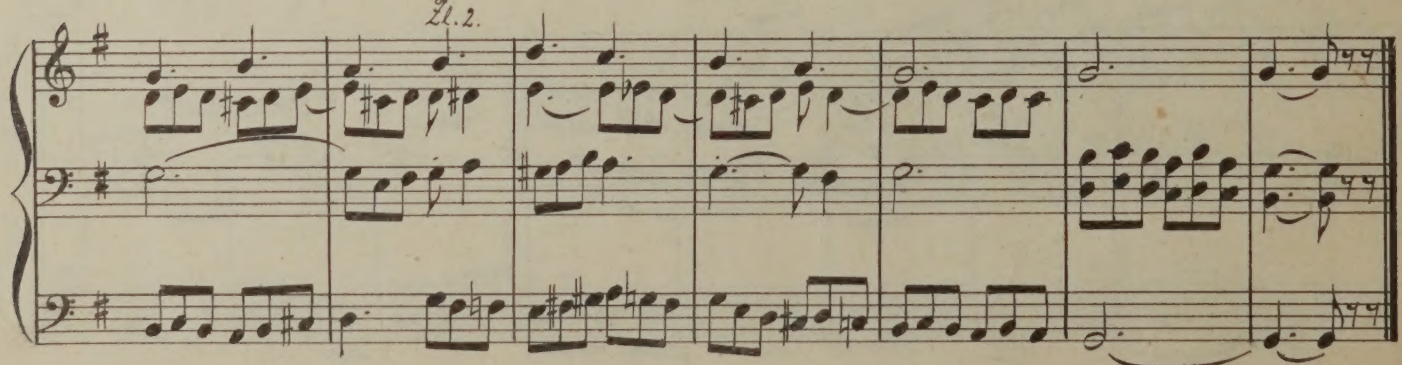
## Aus meines Herzens Grunde. Op. 82. N:3.



Zl. 1.



Zl. 2.



1. Musikbeilage zu der Monatsschrift

# „DIE ORGEL."

Heft VIII.

## Choraldurchführung:

## Wachs mit mir, Gott etc.

V. Jahrgang.

W. Rudnick.

C. f. stärk.

1. 2.

Verlag von Carl Klinner, Leipzig.

Autographie von F. M. Geidel, Leipzig.

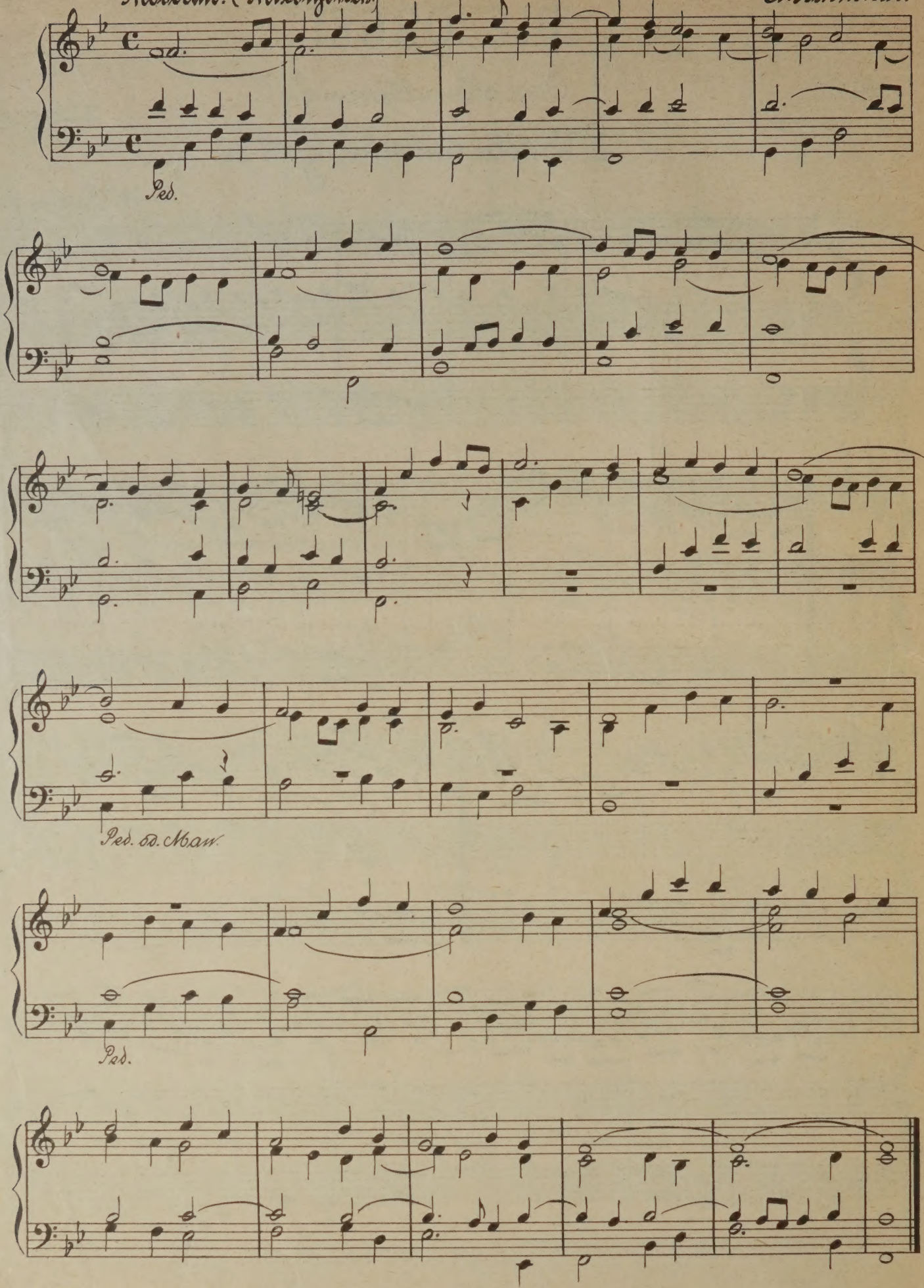
Verlag v. Carl Klinner in Leipzig.

Autographie v. F. M. Geidel, Leipzig.

# Vorspiel.

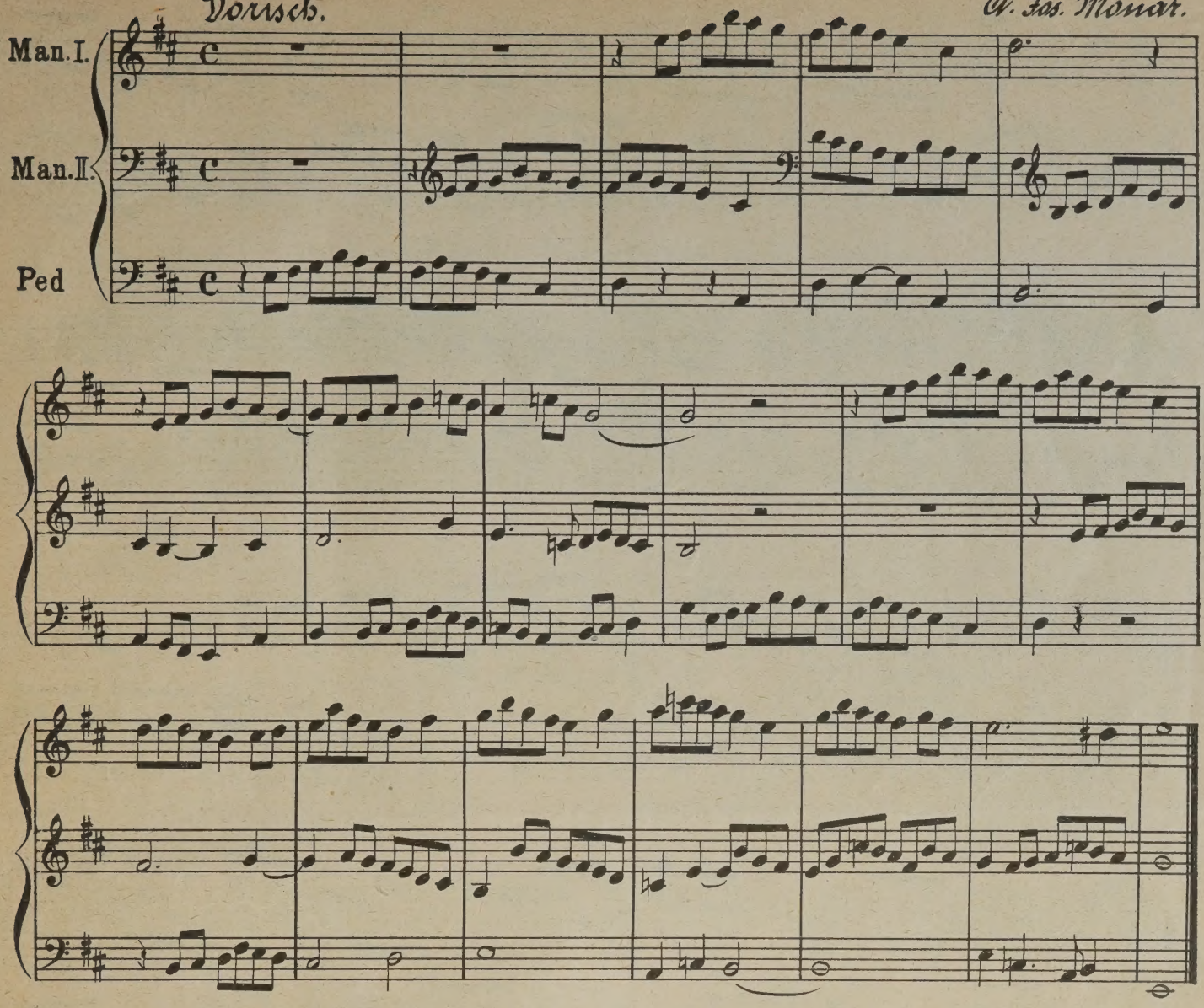
Moderato. (Mixolydisch.)

W. Jos. Mozart.



# Trio.

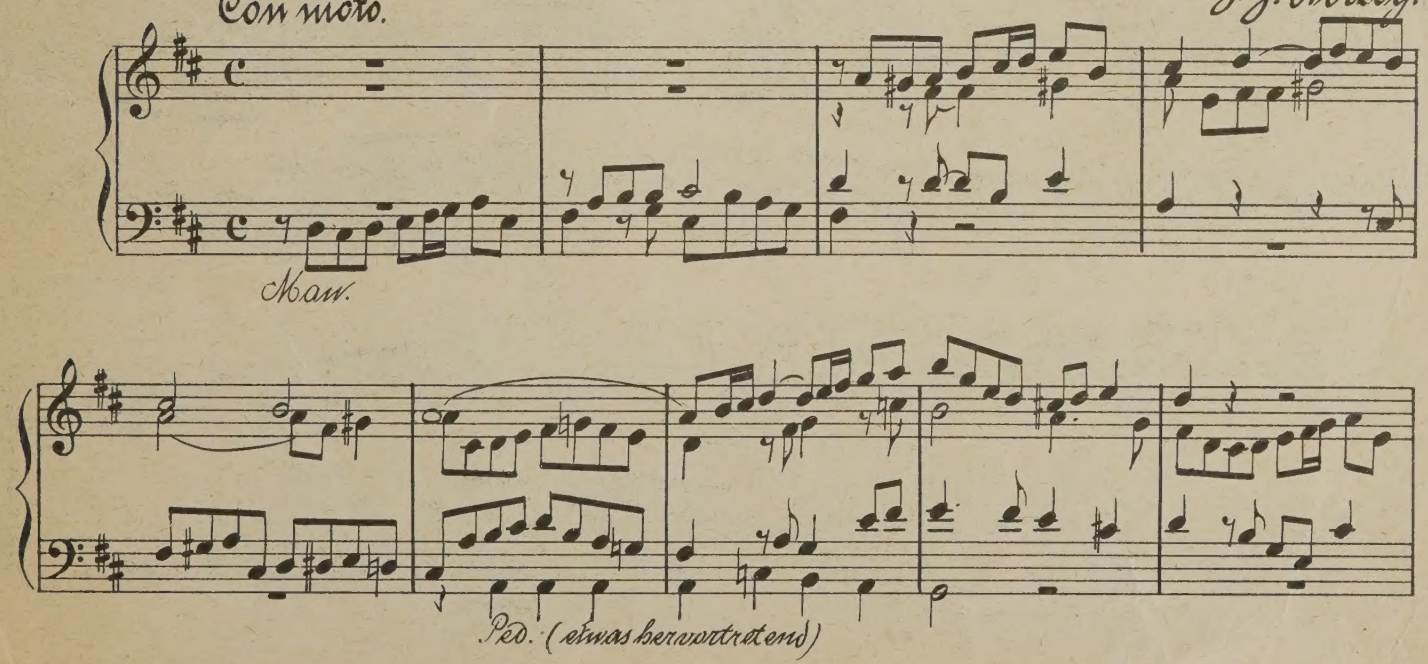
Dorisch. A. Jos. Monar.



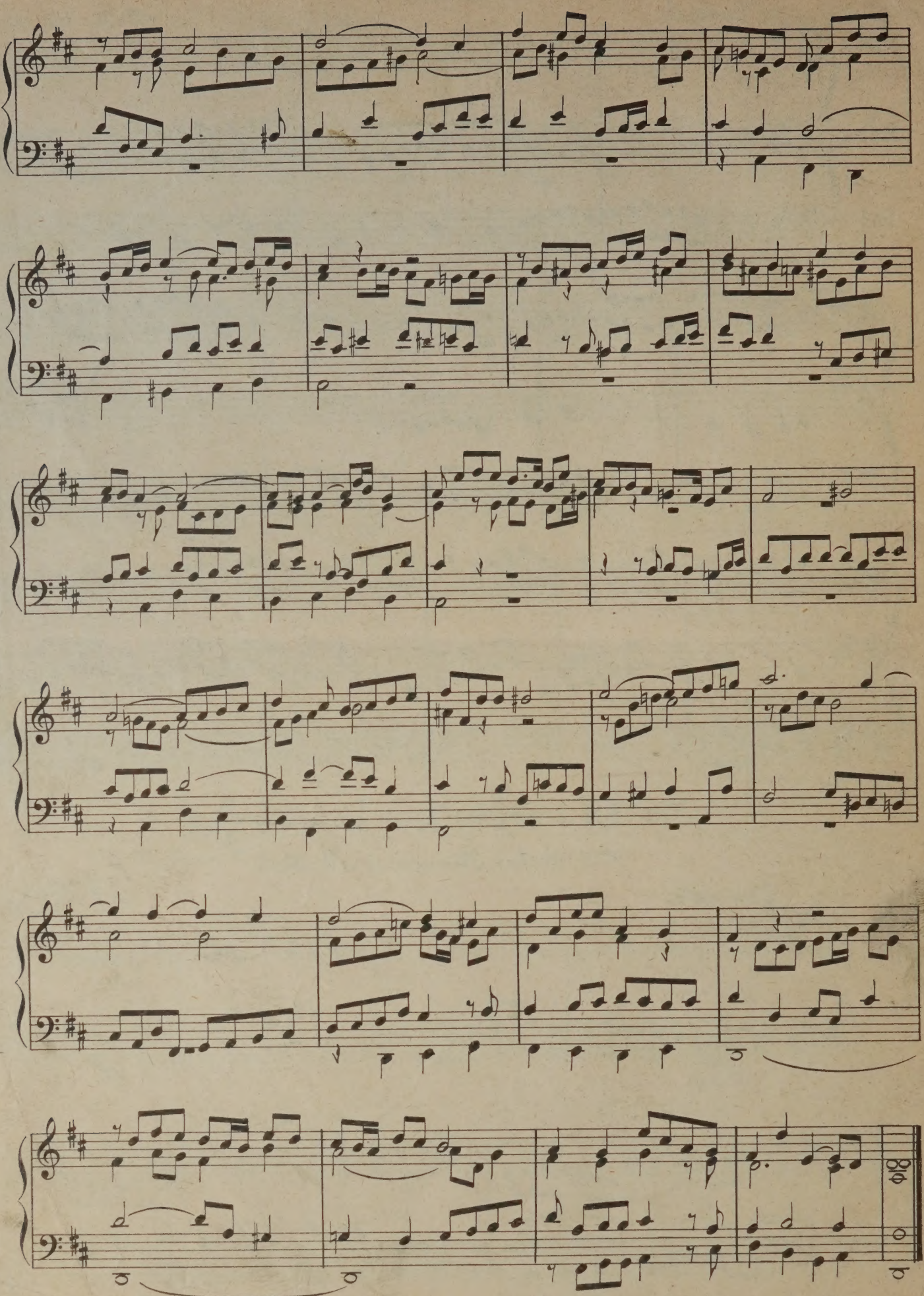

## Sei Lob und Ehr' dem höchsten Gut.

Mit starken Stimmen od. voll. Werk.

Con moto. J. G. Herzog.




Verlag v. Carl Klinner in Leipzig. Autographie v. F. Ad. Geidel, Leipzig.



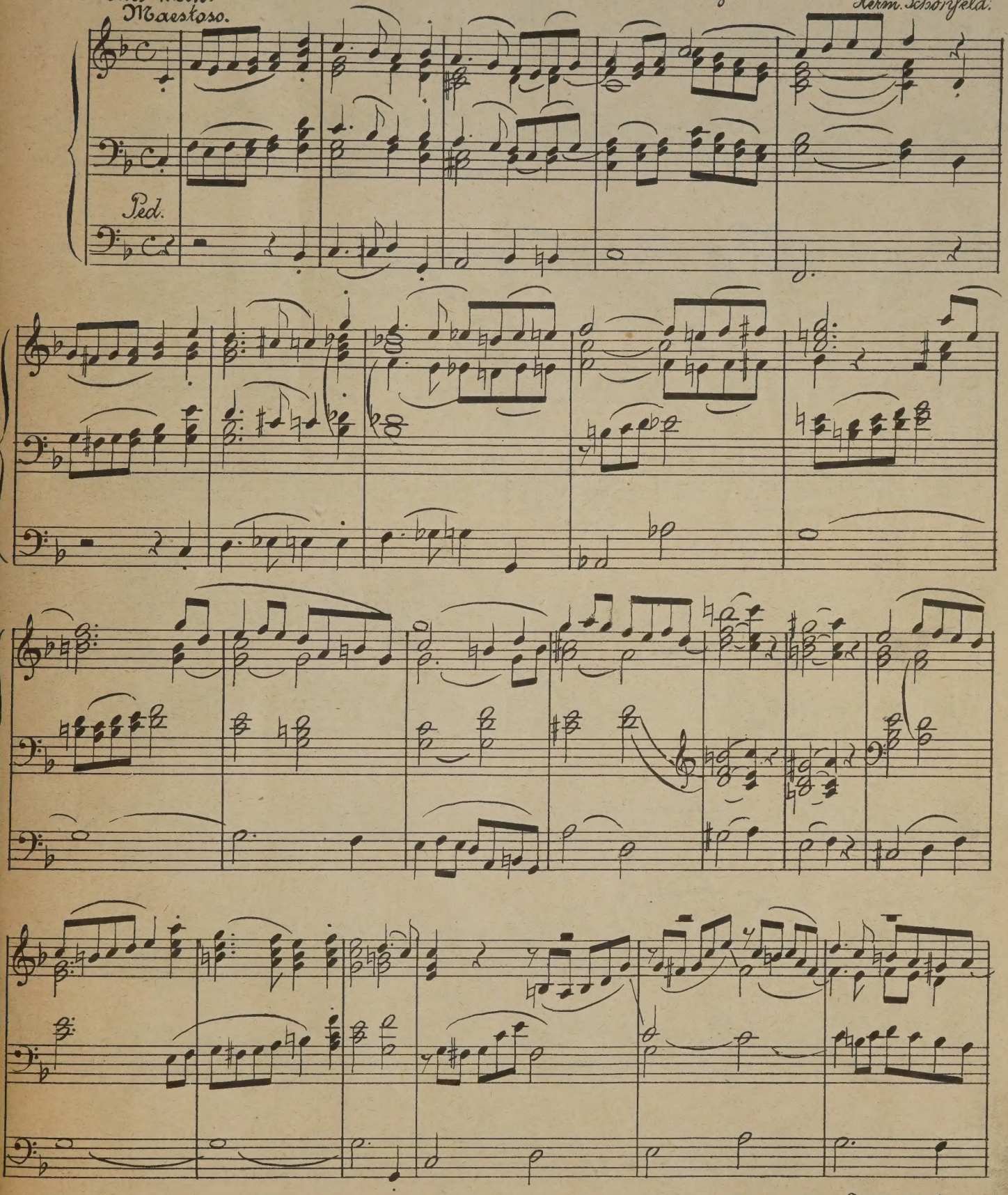
Heft IX. „Die Orgel." II. Jahrgang.

# Praeludium

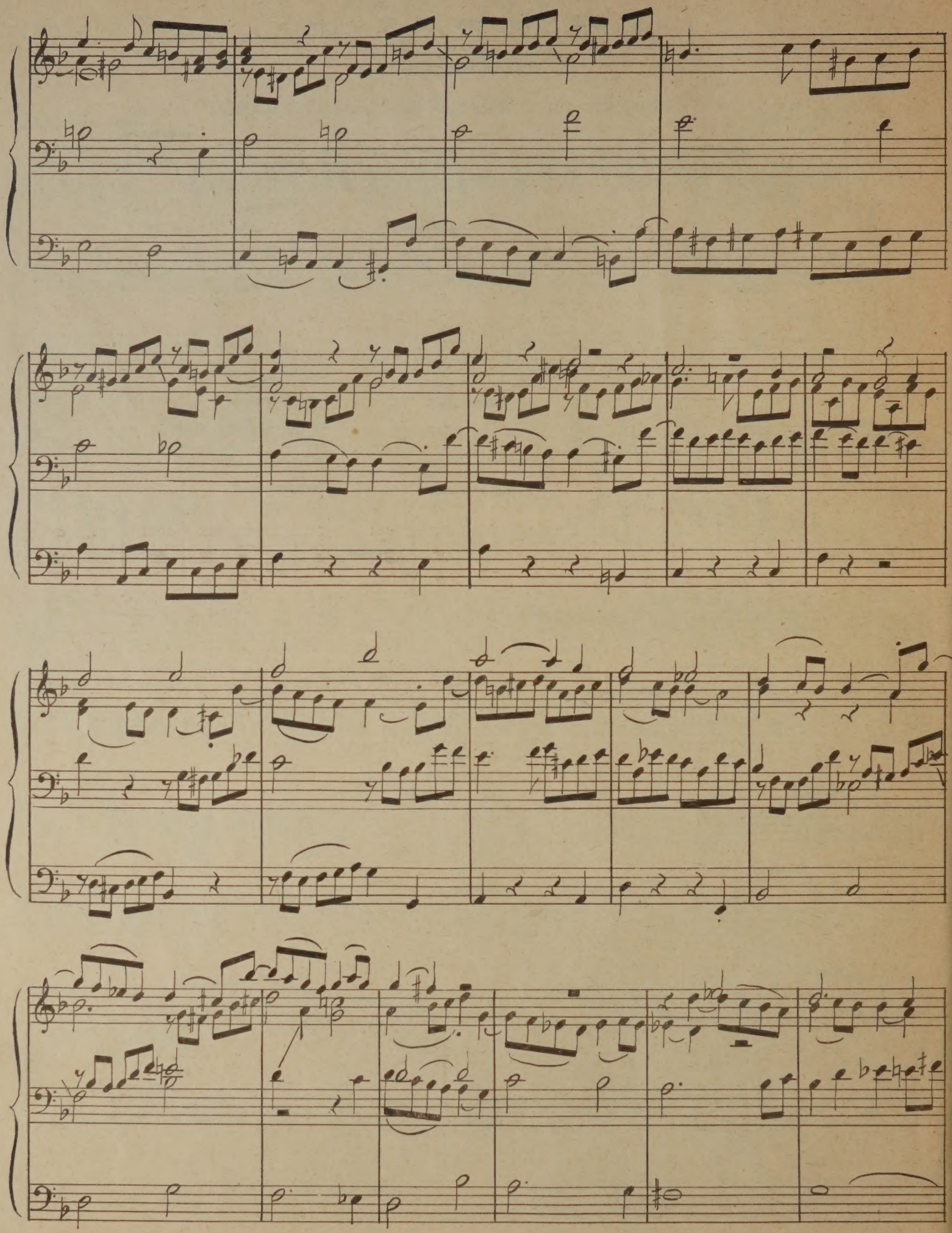
zu dem Choral: „Was Gott thut, das ist wohlgethan."

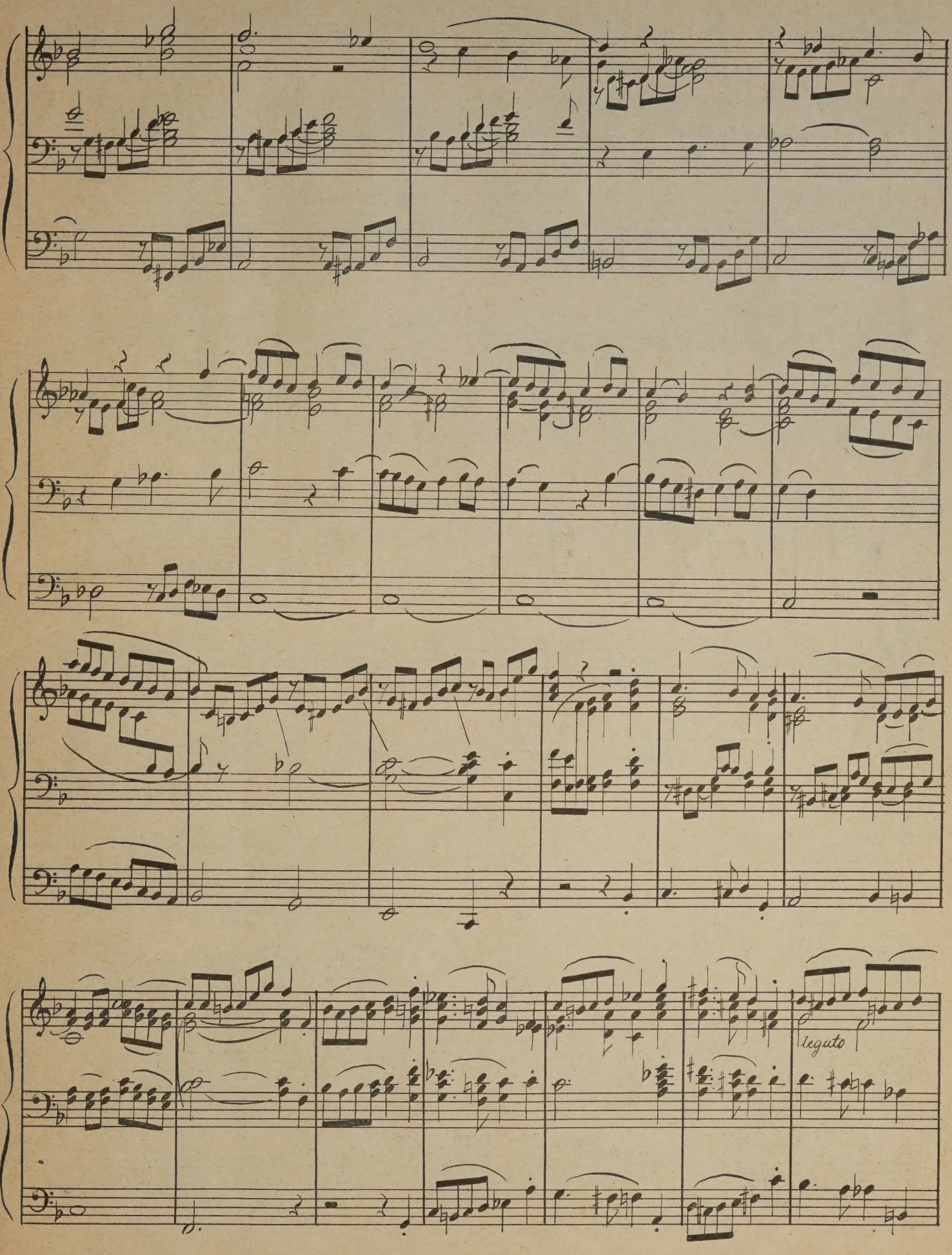
Hermann Schönfeld.

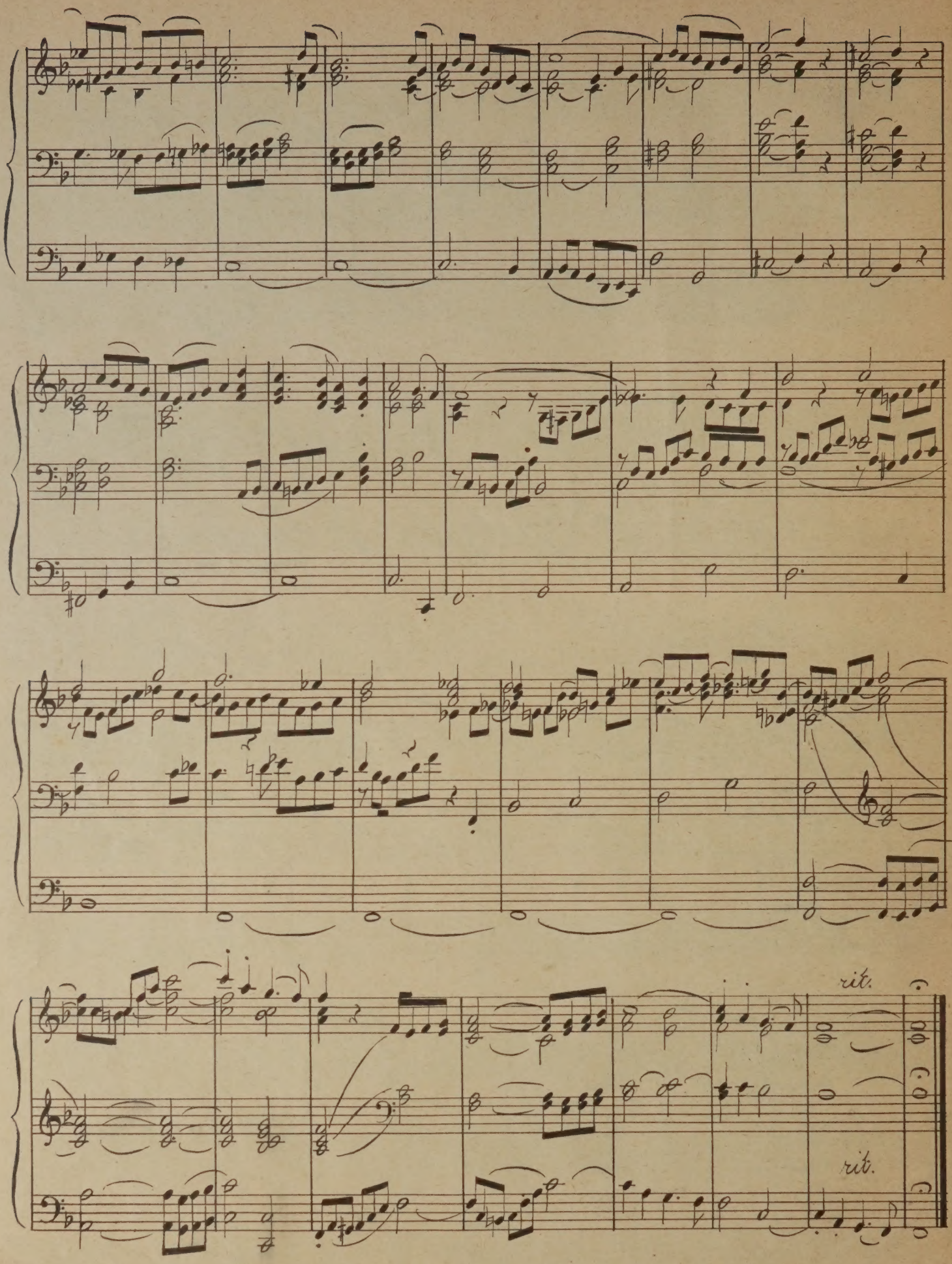
Volles Werk.
Maestoso.




Verlag v. Carl Klinner in Leipzig. Autographie v. F. Ad. Geidel, Leipzig.




legato


rit.
rit.

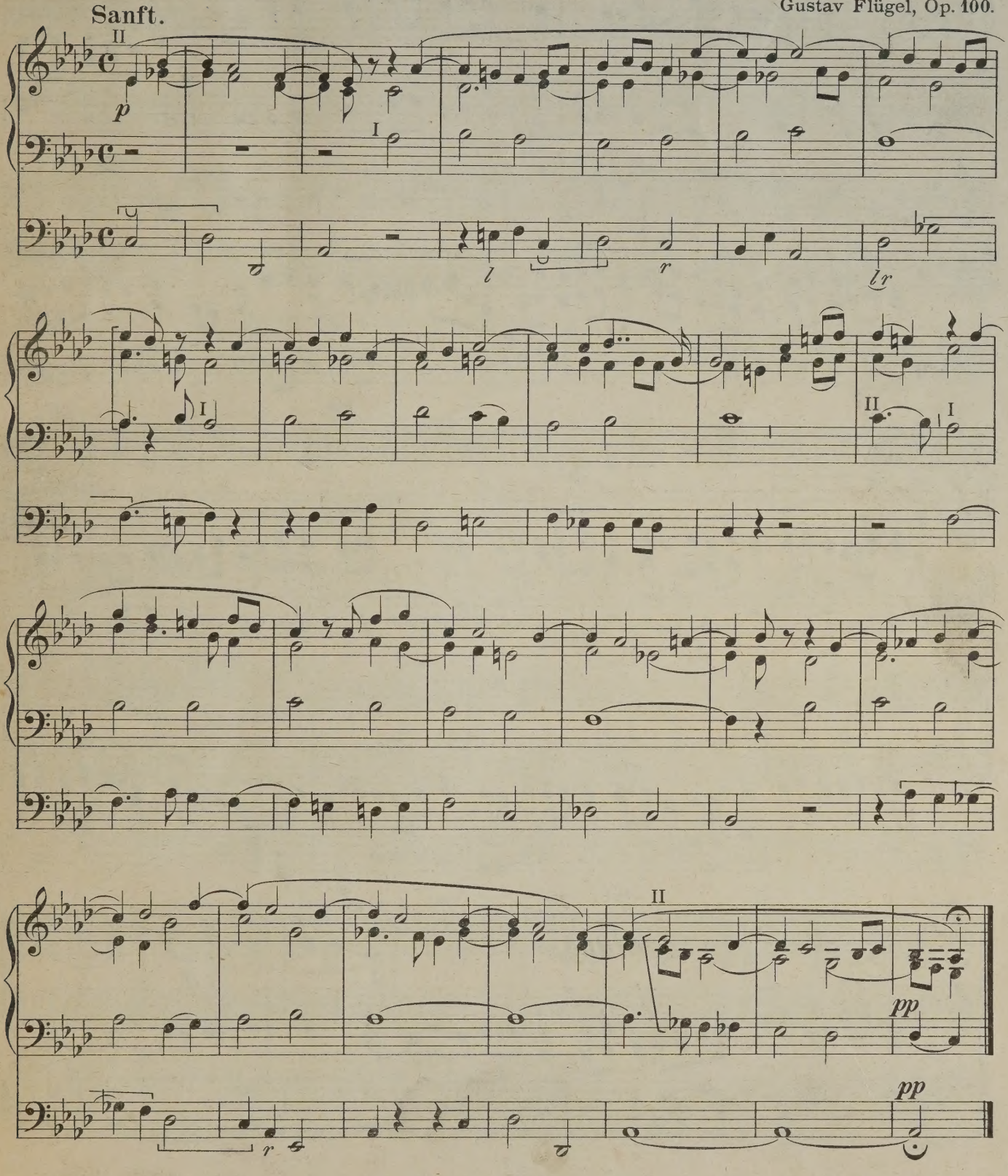
1. Musikbeilage zu der Monatsschrift
„DIE ORGEL."

Heft IX. VI. Jahrgang.

# Nun lasst uns den Leib begraben.

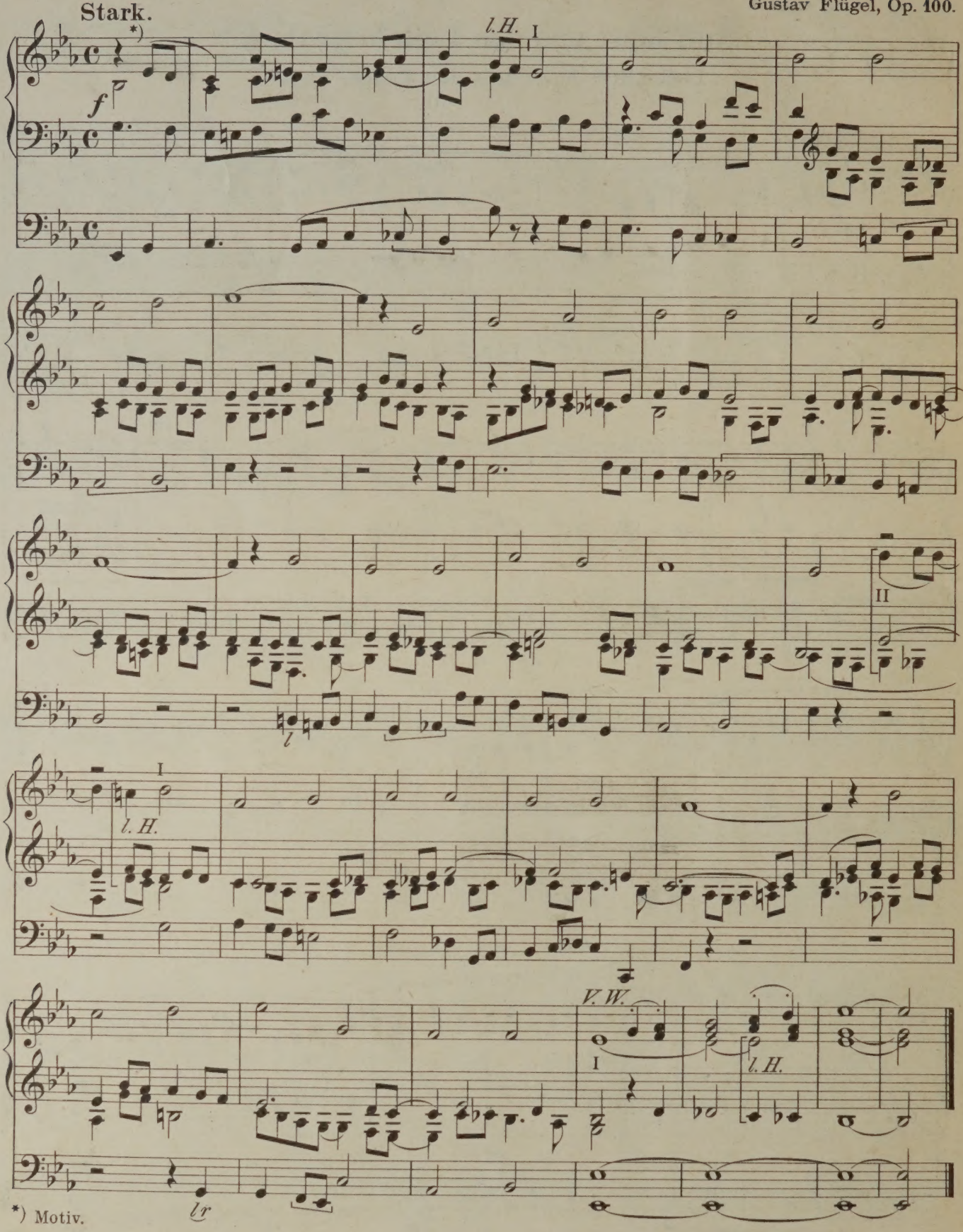
Lied: „Herr Jesu Christ dein theures Blut."

Gustav Flügel, Op. 100.



# O Ewigkeit du Donnerwort.

Gustav Flügel, Op. 100.

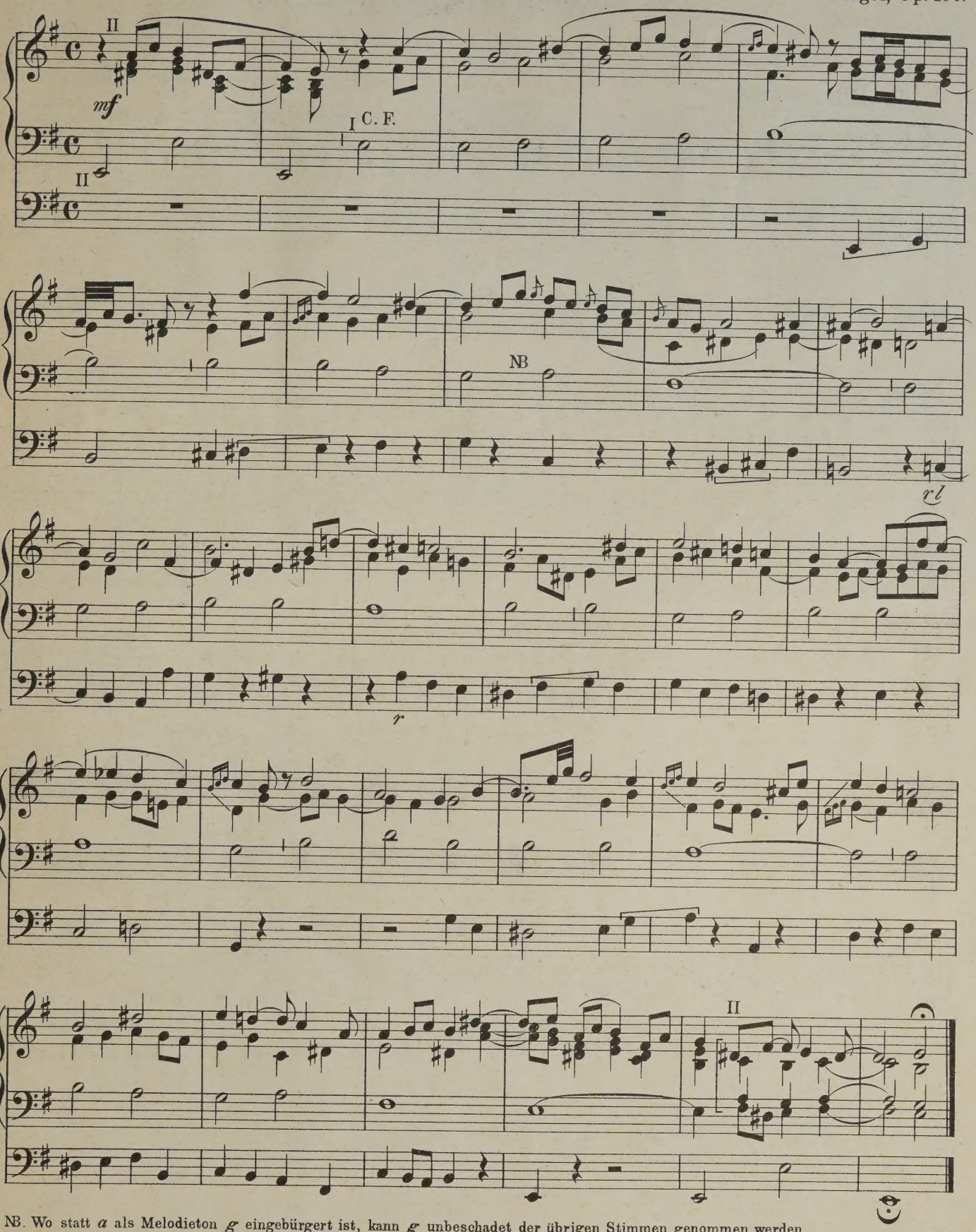



*) Motiv.

# Auf meinen lieben Gott.

## Trostlied.

Gustav Flügel, Op. 100.

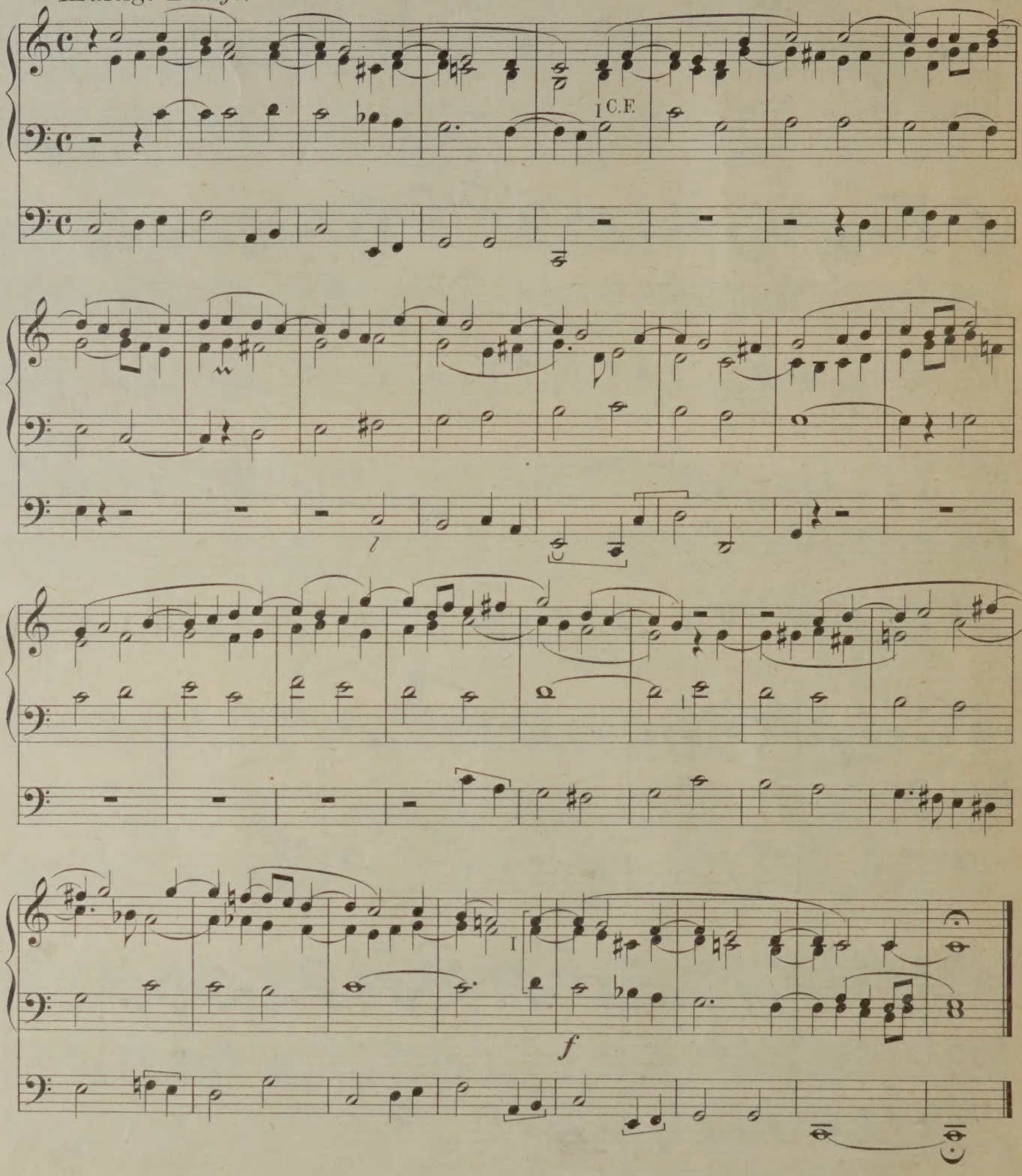



NB. Wo statt *a* als Melodieton *g* eingebürgert ist, kann *g* unbeschadet der übrigen Stimmen genommen werden.

# Dir, dir, Jehova, will ich singen.

Gustav Flügel, Op. 100.

Kräftig. *Lebhaft.*



1. Musikbeilage zu der Monatsschrift

# „DIE ORGEL.“

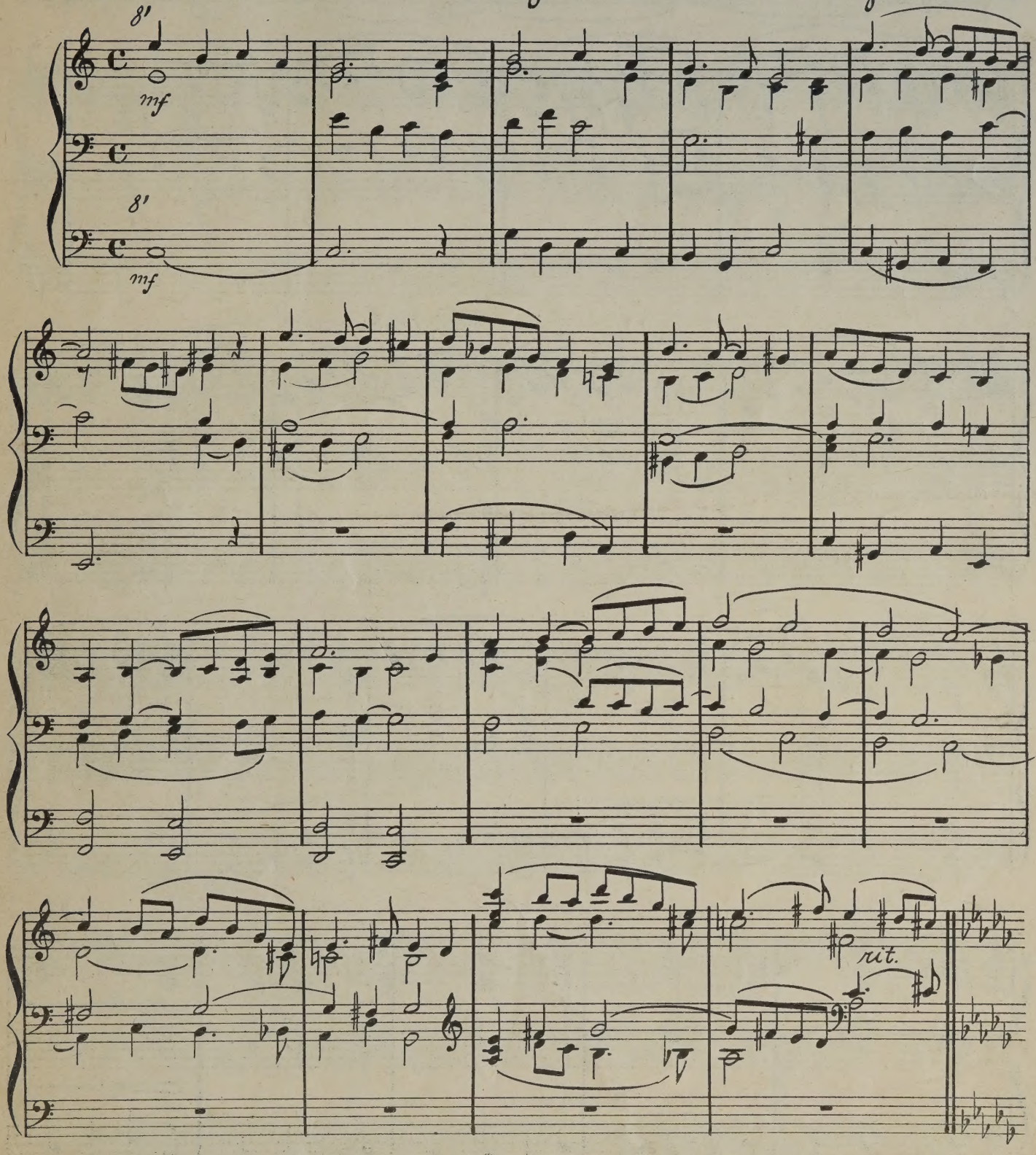
## Improvisation

für

## Orgel.

Heft X. VIII. Jahrgang.

Cyrill Kistler.

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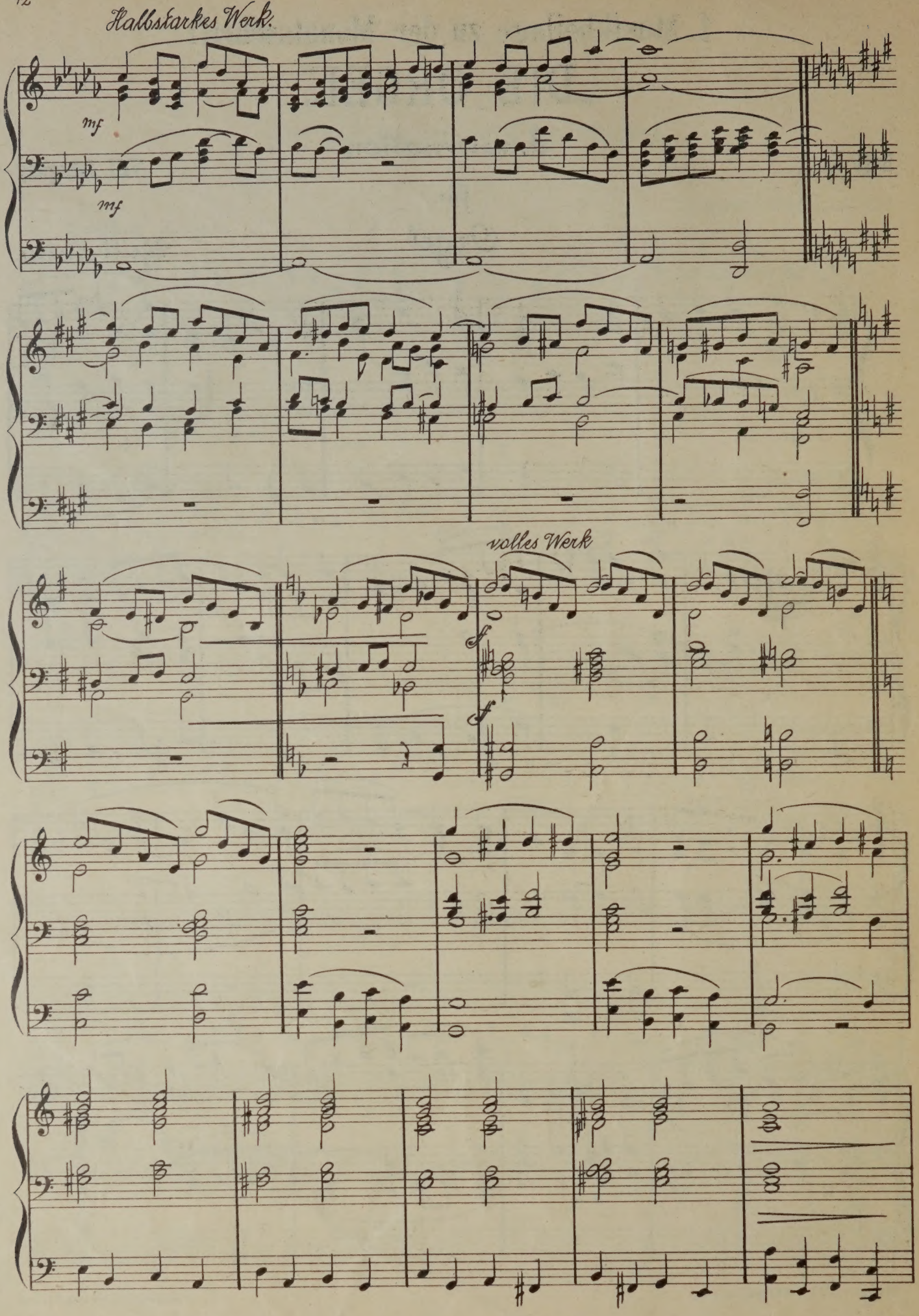
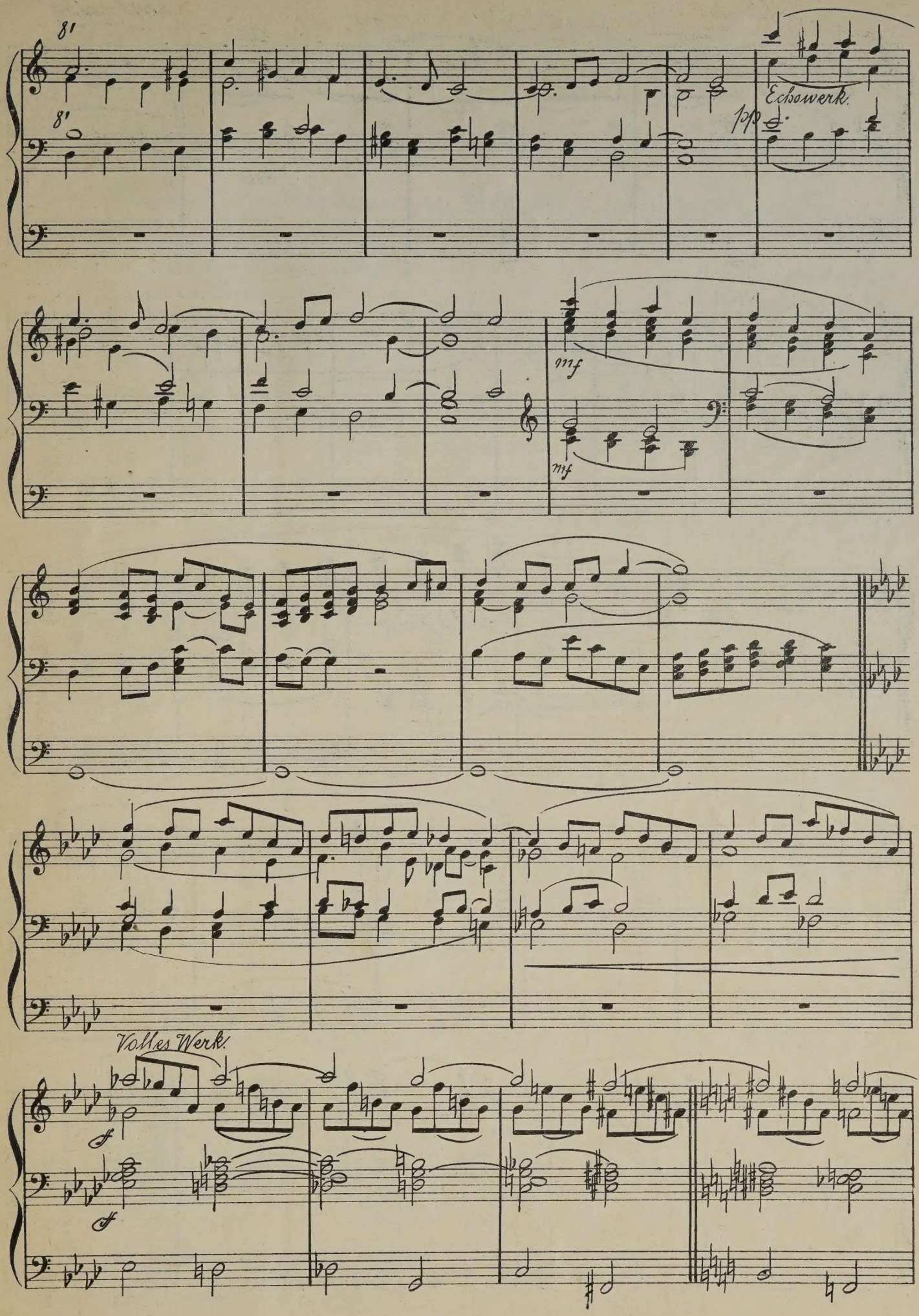
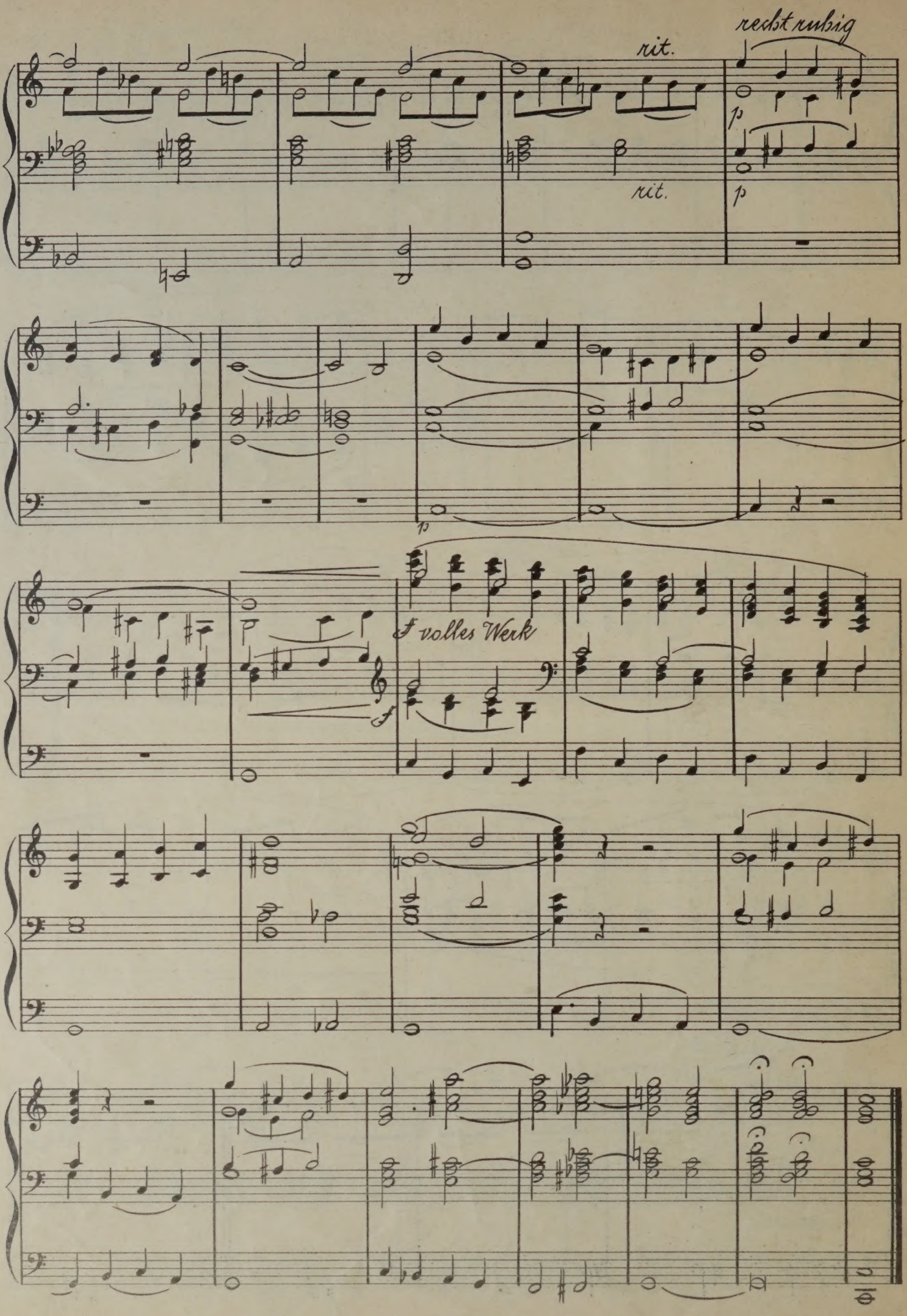
Autographie von F. M. Geidel, Leipzig.


Halbstarkes Werk.
mf
mf
volles Werk
f
f


8'
8'
Echowerk.
pp
mf
mf
Volles Werk.
ff
ff


rit.
rit.
recht ruhig
p
p
p
f volles Werk
f

1. Musikbeilage zu der Monatsschrift

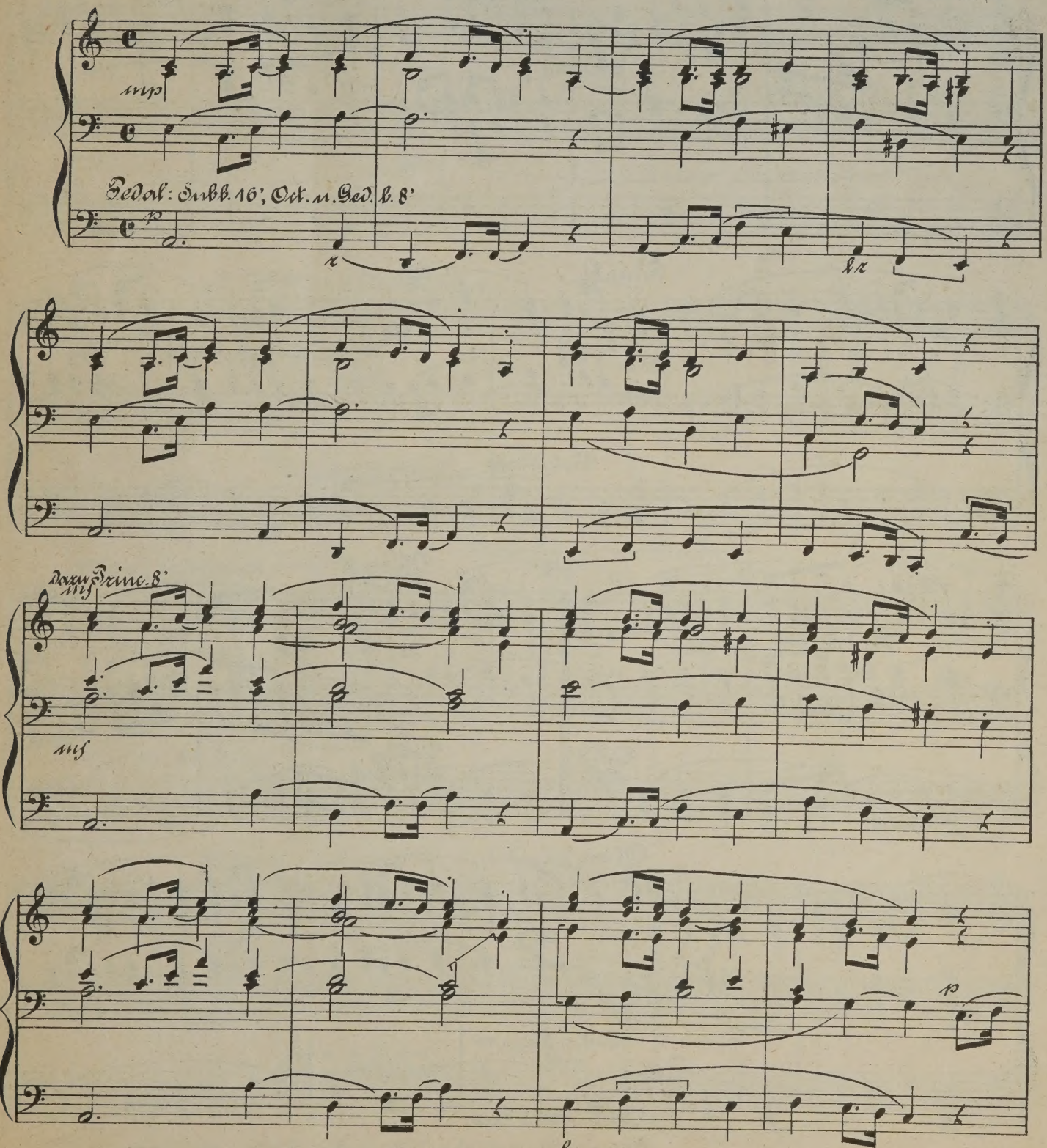
„DIE ORGEL."

Heft XI. IV. Jahrgang.

# Marsch a. d. Oratorium „Gideon" von Friedr. Schneider,

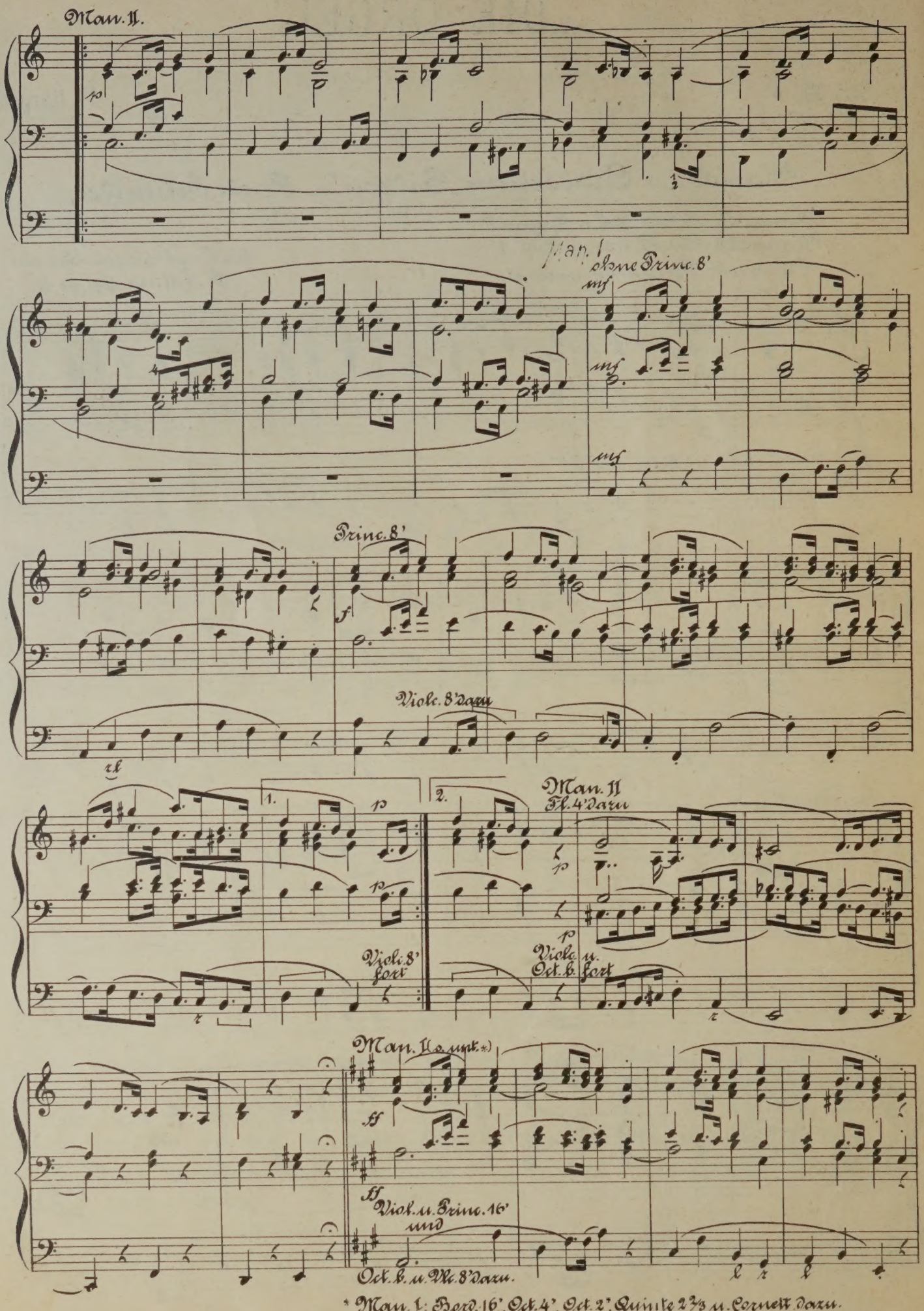
Manual I: Hohlfl., Ged. u. Fugara 8'
Manual II: Ged., Fl. trav. u. Viol. 8'
Moderato. Tempo di marcia.

für Orgel eingerichtet von
R. Faltus, Op. 62, 5.

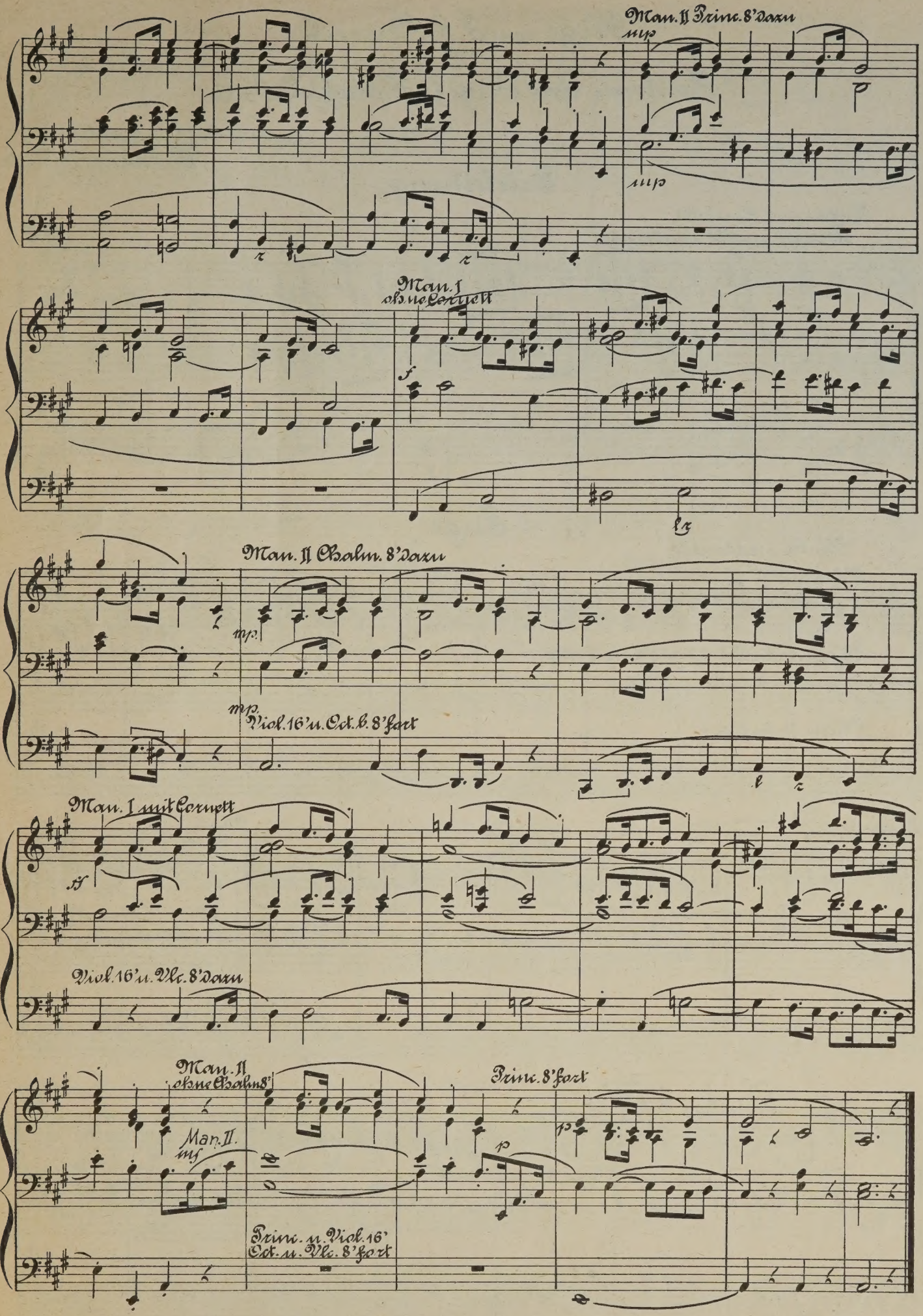



Verlag von Carl Klinner, Leipzig.

Autographie von F. M. Geidel, Leipzig.




* Man. I: Bord. 16', Oct. 4', Oct. 2', Quinte 2 2/3 u. Cornett dazu.

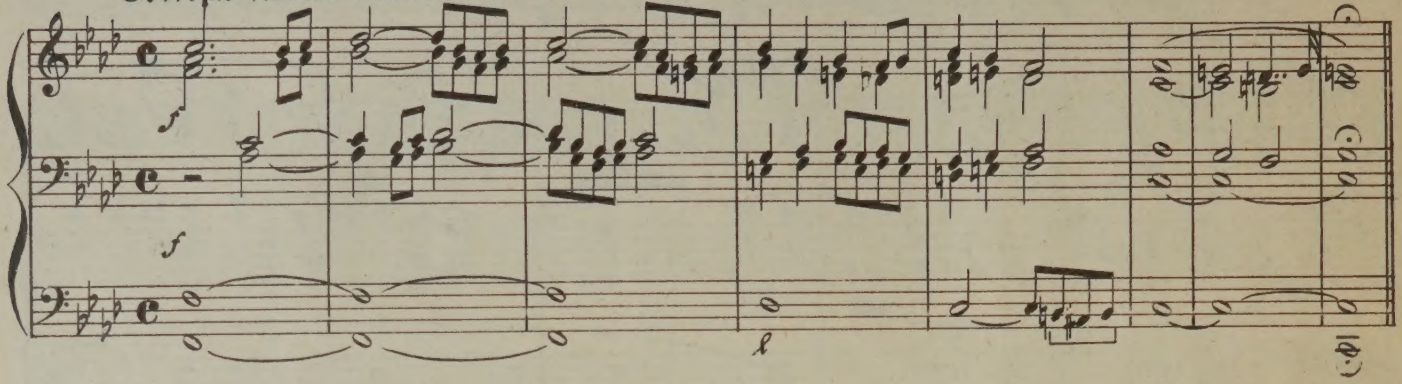

Man. II Princ. 8' dazu
mp
cresc.
Man. I
ohne Cornett
f
Man. II Chalm. 8' dazu
mp
mp
Viol. 16' u. Oct. b. 8' fort
Man. I mit Cornett
ff
Viol. 16' u. Vlc. 8' dazu
Man. II
ohne Chalm 8'
Man. II.
mf
Princ. 8' fort
p
Princ. u. Viol. 16'
Oct. u. Vlc. 8' fort

# Fuge von J. L. Dussek
aus
# Fantasie und Fuge für Pianoforte, Op. 55.

für Orgel eingerichtet von
R. Palme, Op. 62. 6.

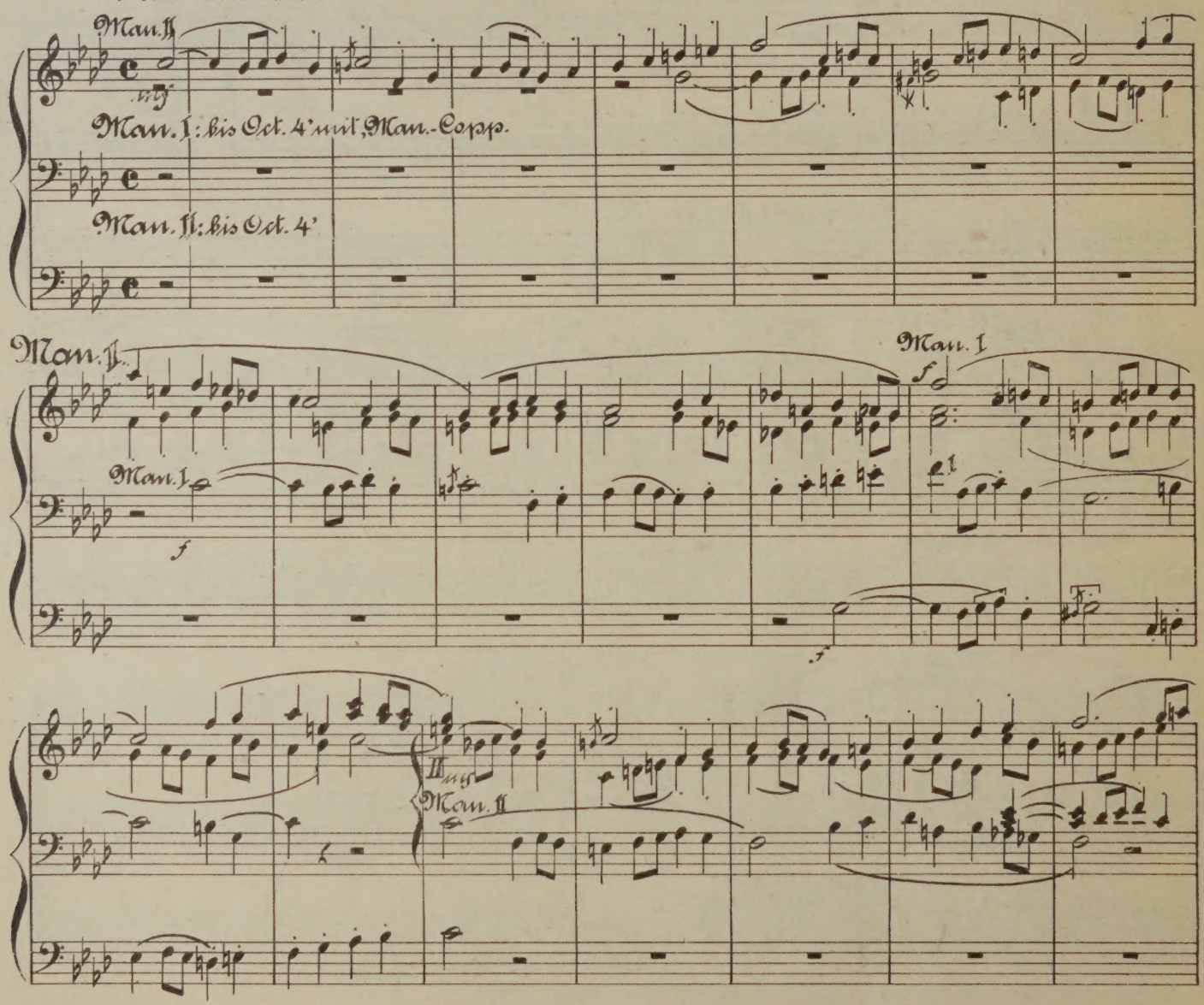
## Einleitung.

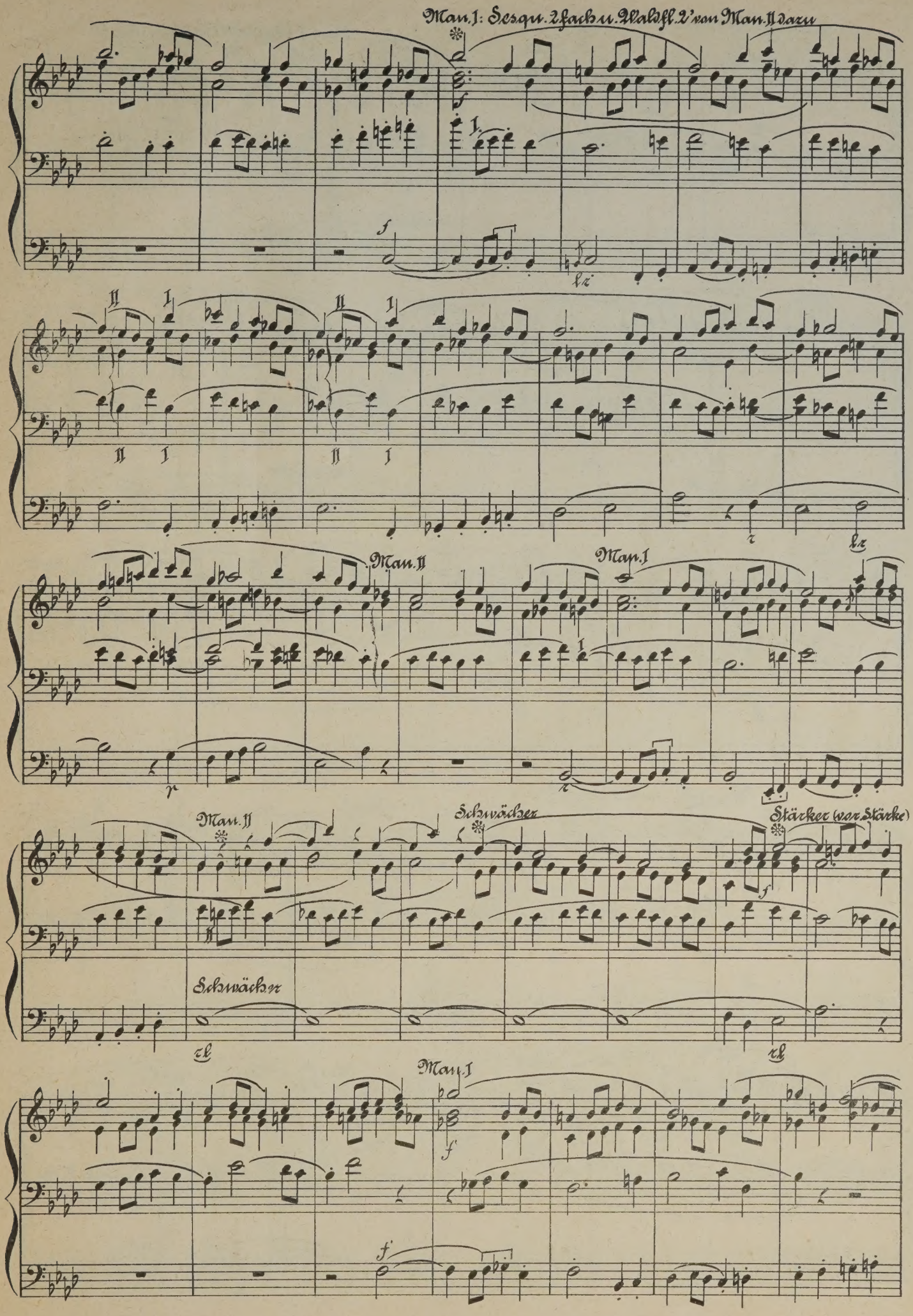
Forte (mit Cornett).
Tempo molto moderato.

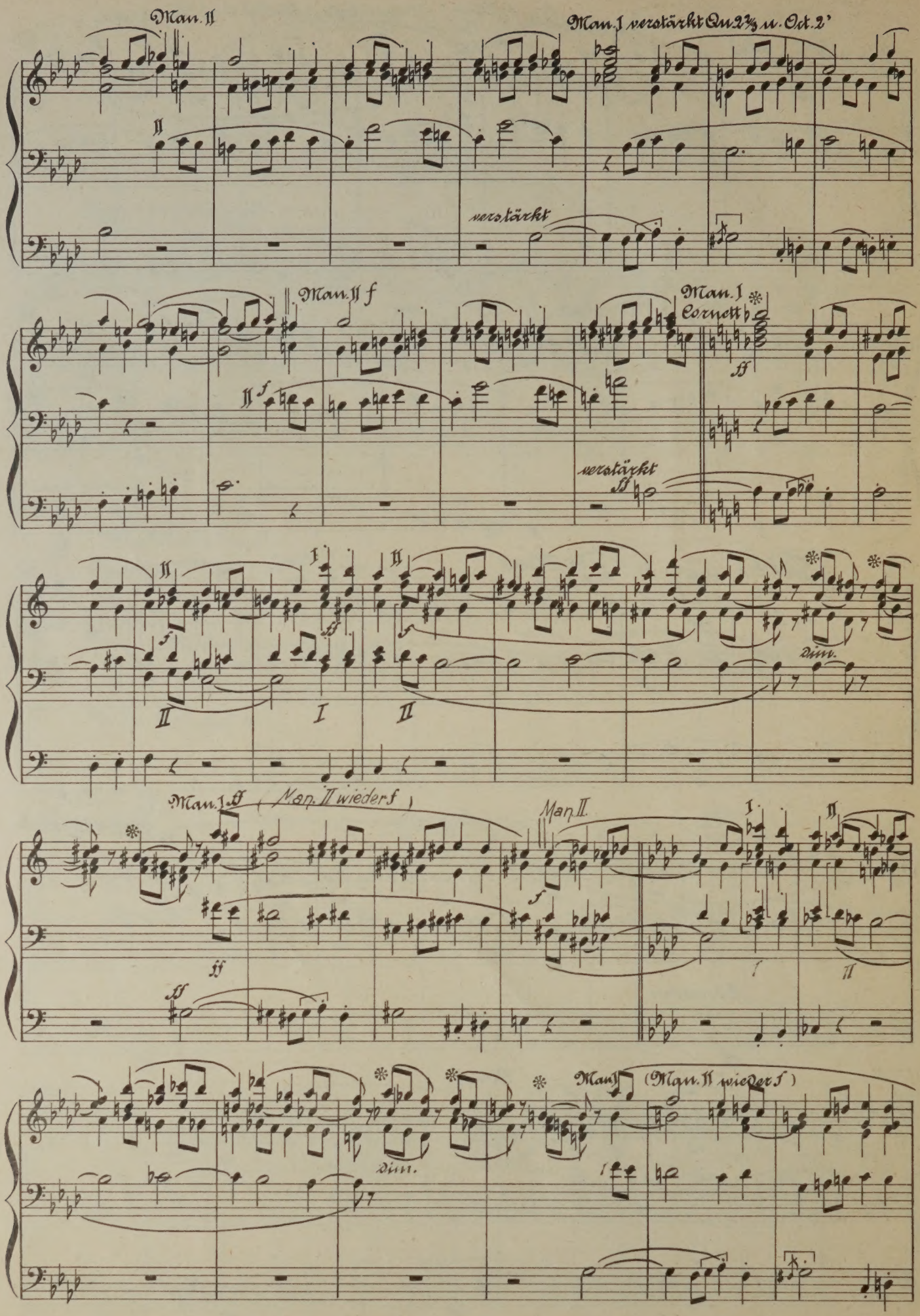


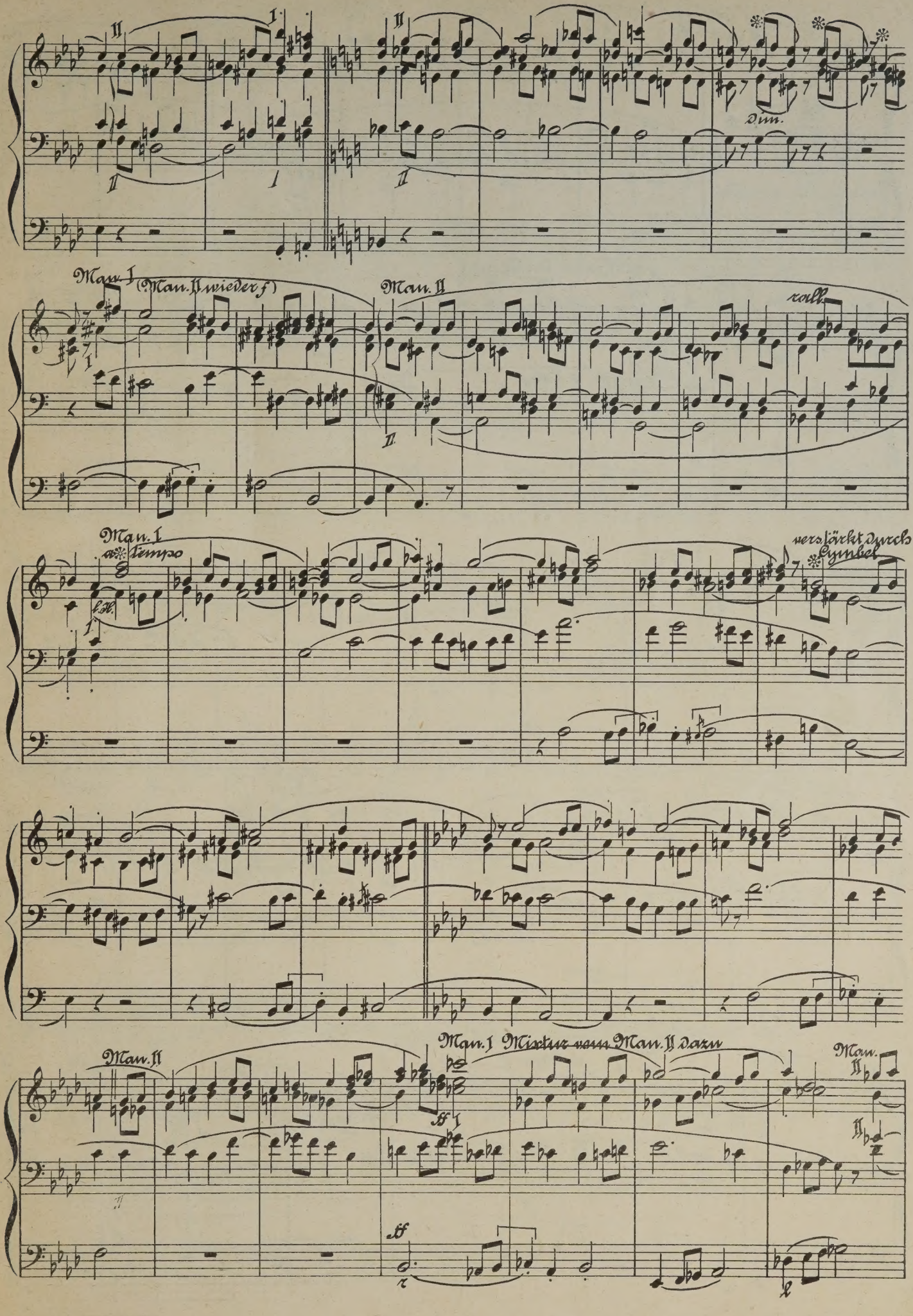

## Fuge.

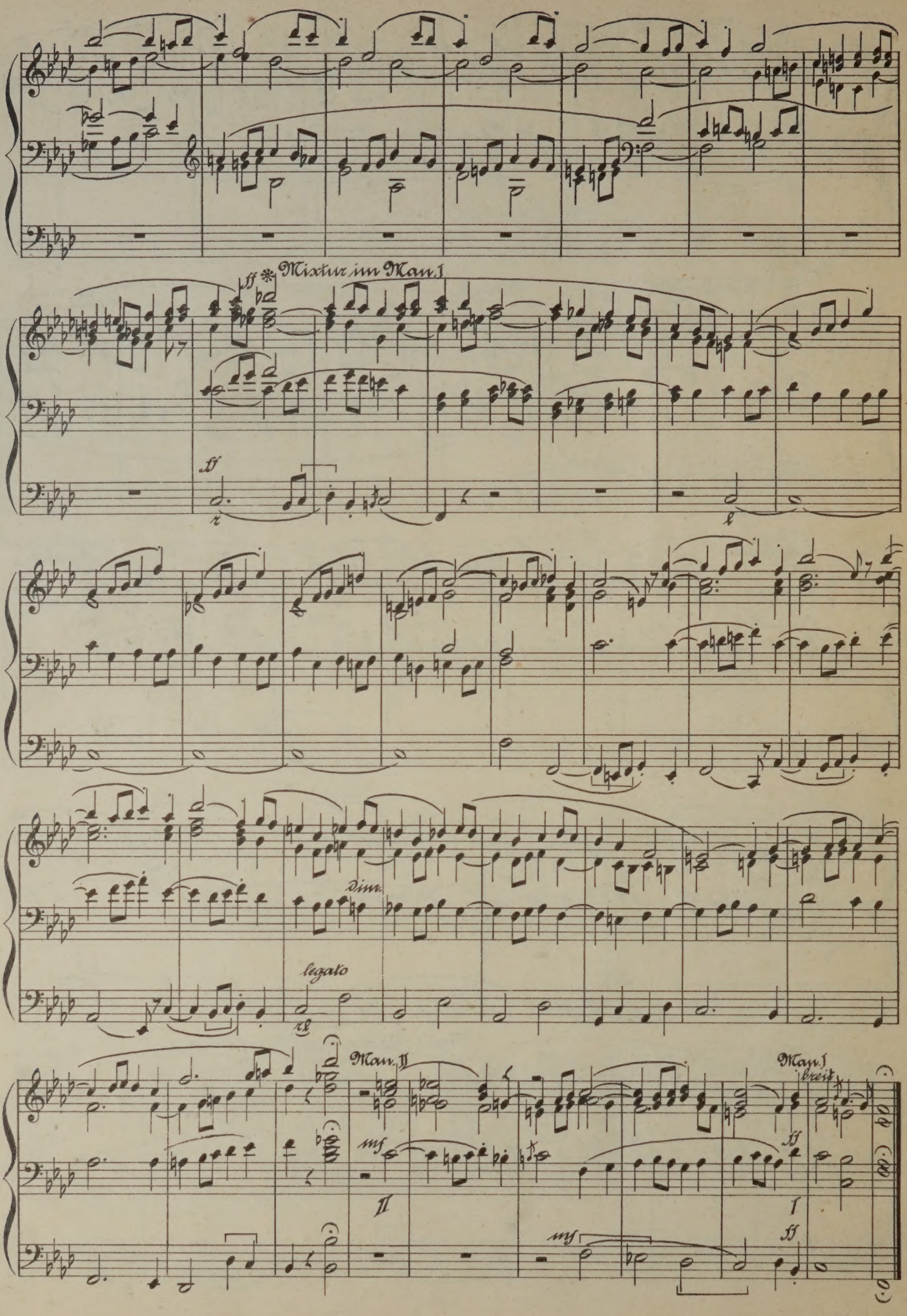
Molto moderato.




Man.I: Sesqu. 2fach u. Waldfl. 2' von Man.II dazu
Man.II
Man.I
Man.II
Schwächer
Stärker (wie Stärke)
Schwächer
Man.I


Man. II
Man. I verstärkt Qu. 2⅔ u. Oct. 2'
verstärkt
Man. II f
Man. I
Cornett
verstärkt
dim.
Man. I ff ( Man. II wieder f )
Man. II.
dim.
Man. I
(Man. II wieder f )


Man. I
(Man. II wieder f)
Man. II
voll
Man. I
ad tempo
verstärkt durch Cymbel
Man. II
Man. I Mixtur vom Man. II dazu
Man. II

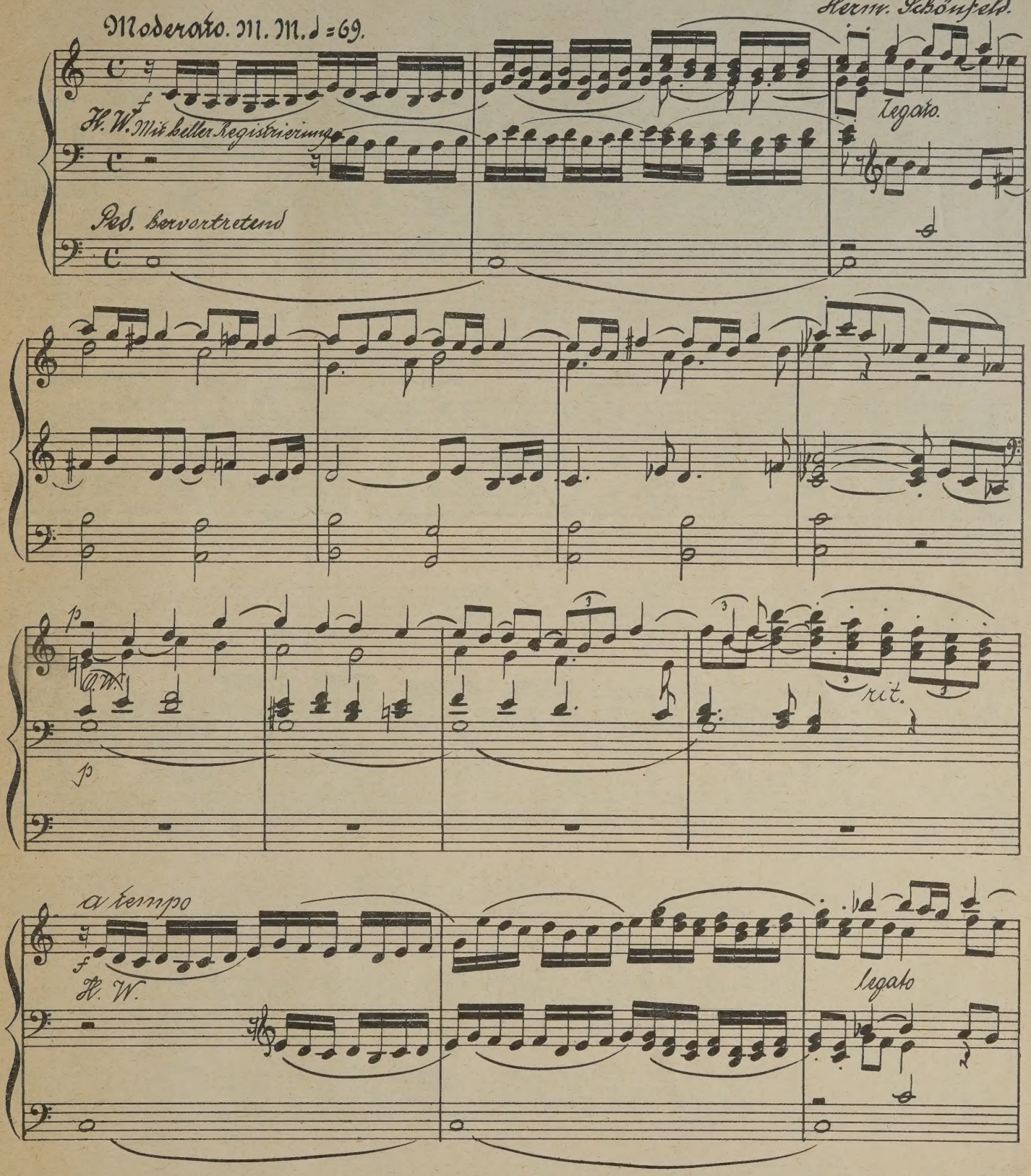

Mixtur im Man.I
dim.
legato
Man.II
Man.I
breit

1. Musikbeilage zu der Monatsschrift
„DIE ORGEL“.

Heft XI. V. Jahrgang.

# Vom Himmel hoch da komm' ich her.

Herm. Schönfeld.

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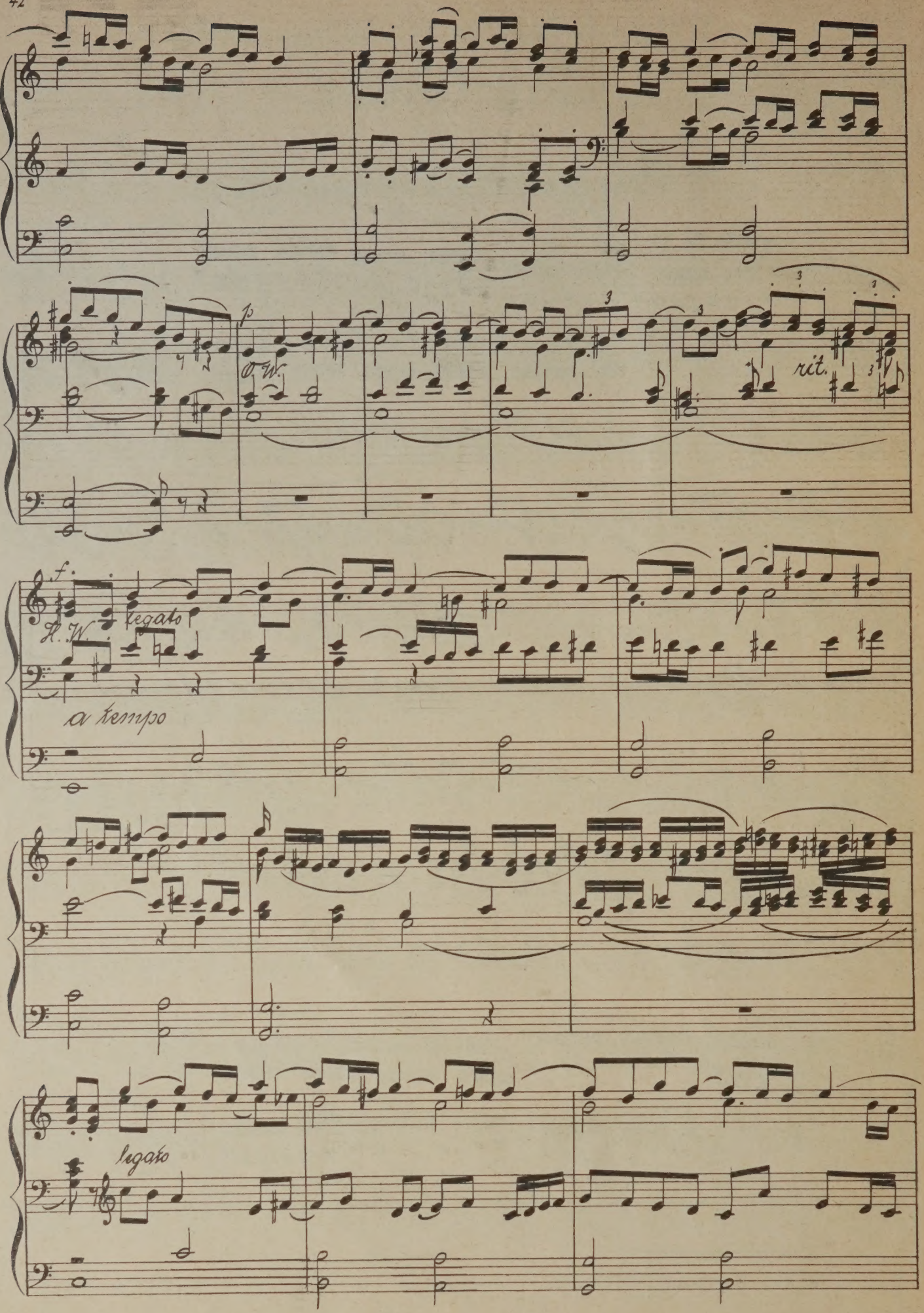

p
O. W.
rit.
f
H. W.
legato
a tempo
legato

rit.

rit. - - - -

## Präludium zu dem Chor. „Wer nur den lieben Gott lässt walten."

C. M. Lorenz.

*Ruhig u. weich.*

*Man.*

*Ped.*

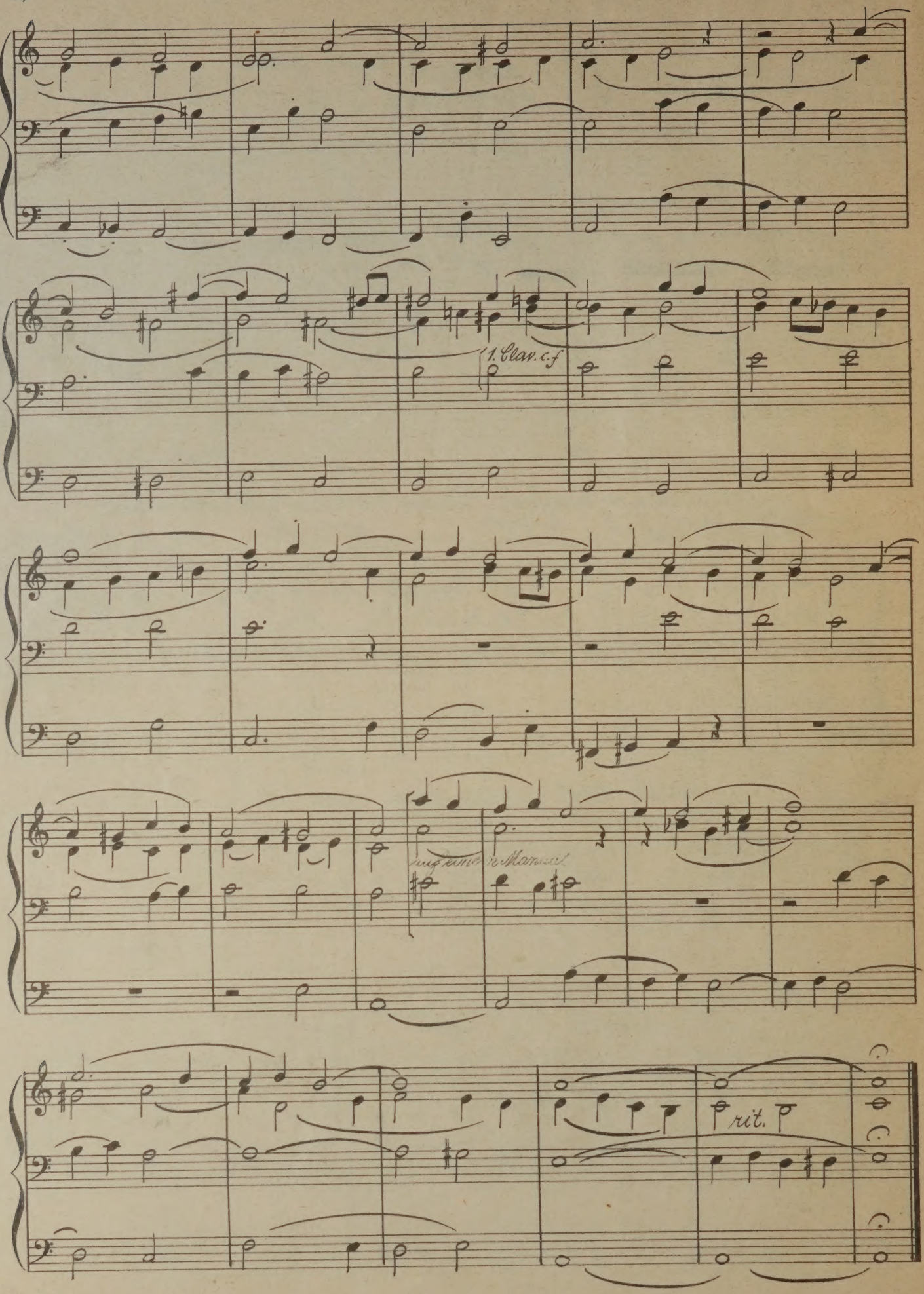
*c. f.*

*1. Clav. (hervortretend)*

*1. Clav.*

*c. f.*

*2. Clav.*


1. Clav. c. f
rit.

1. Musikbeilage zu der Monatsschrift

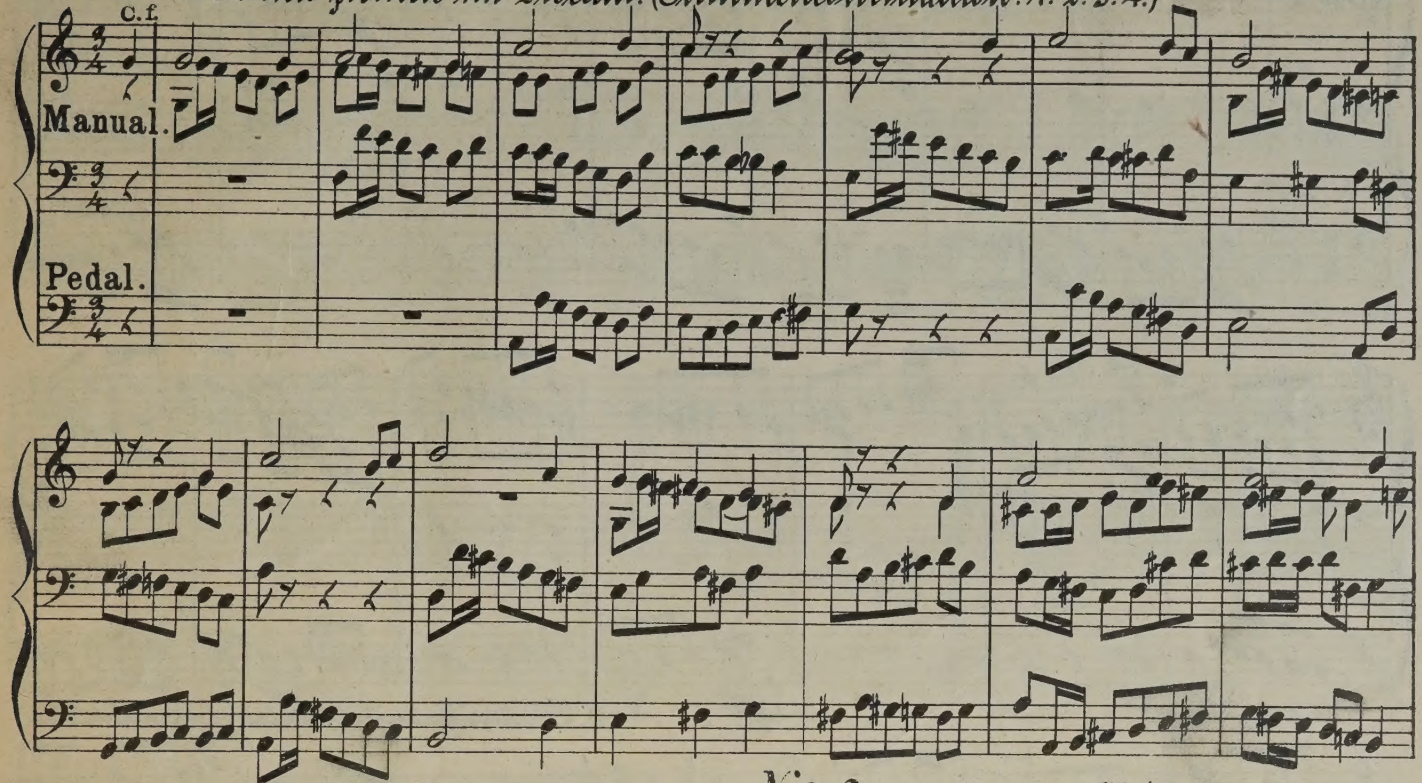
# „DIE ORGEL."

Heft XII. VIII. Jahrgang.

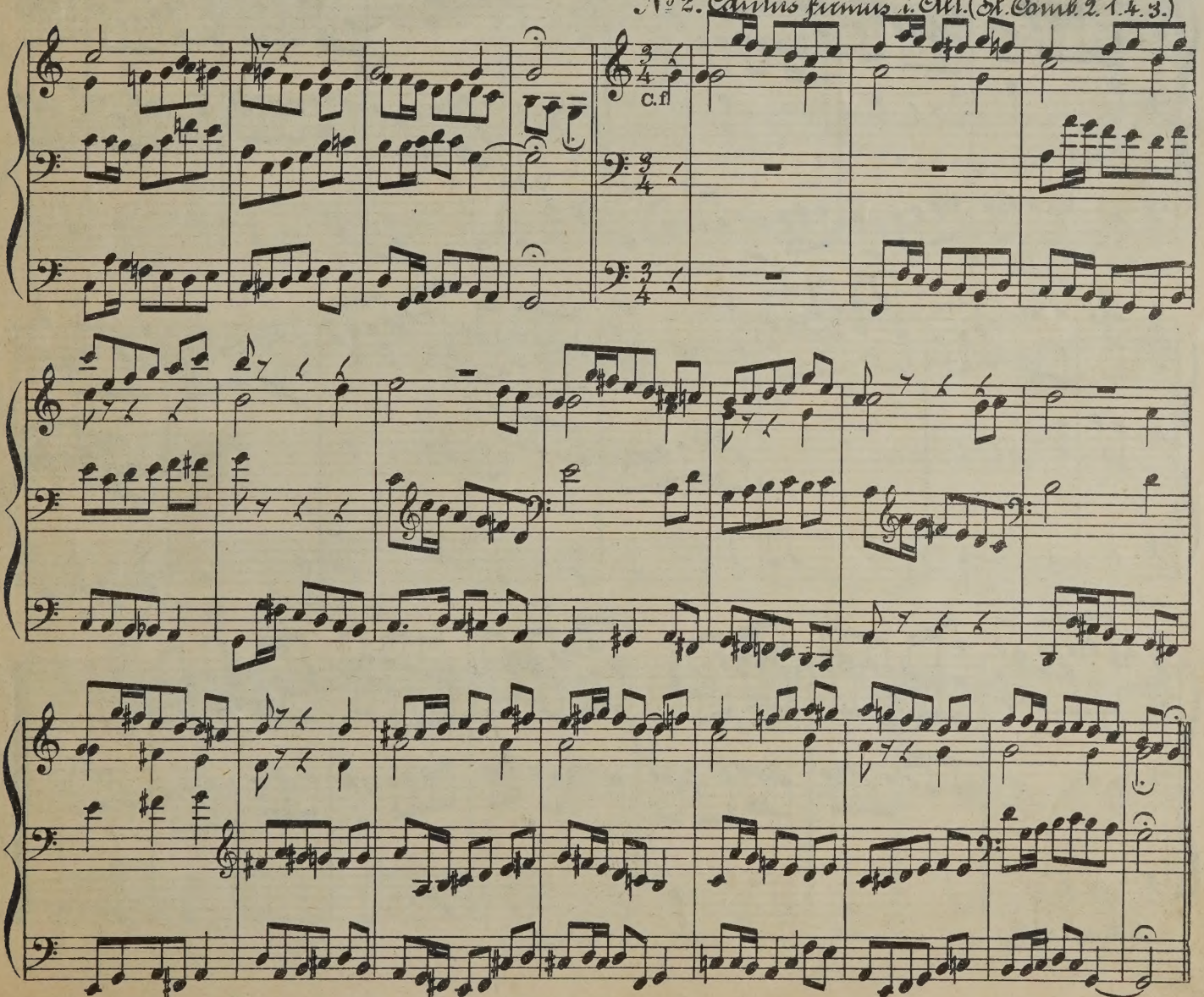
## „Gelobet seist du, Jesu Christ!" im 4-fachen Contrapunkt der Octave.

Th. Dräth.

### № 1. Cantus firmus im Discant. (Stimmencombination: 1. 2. 3. 4.)



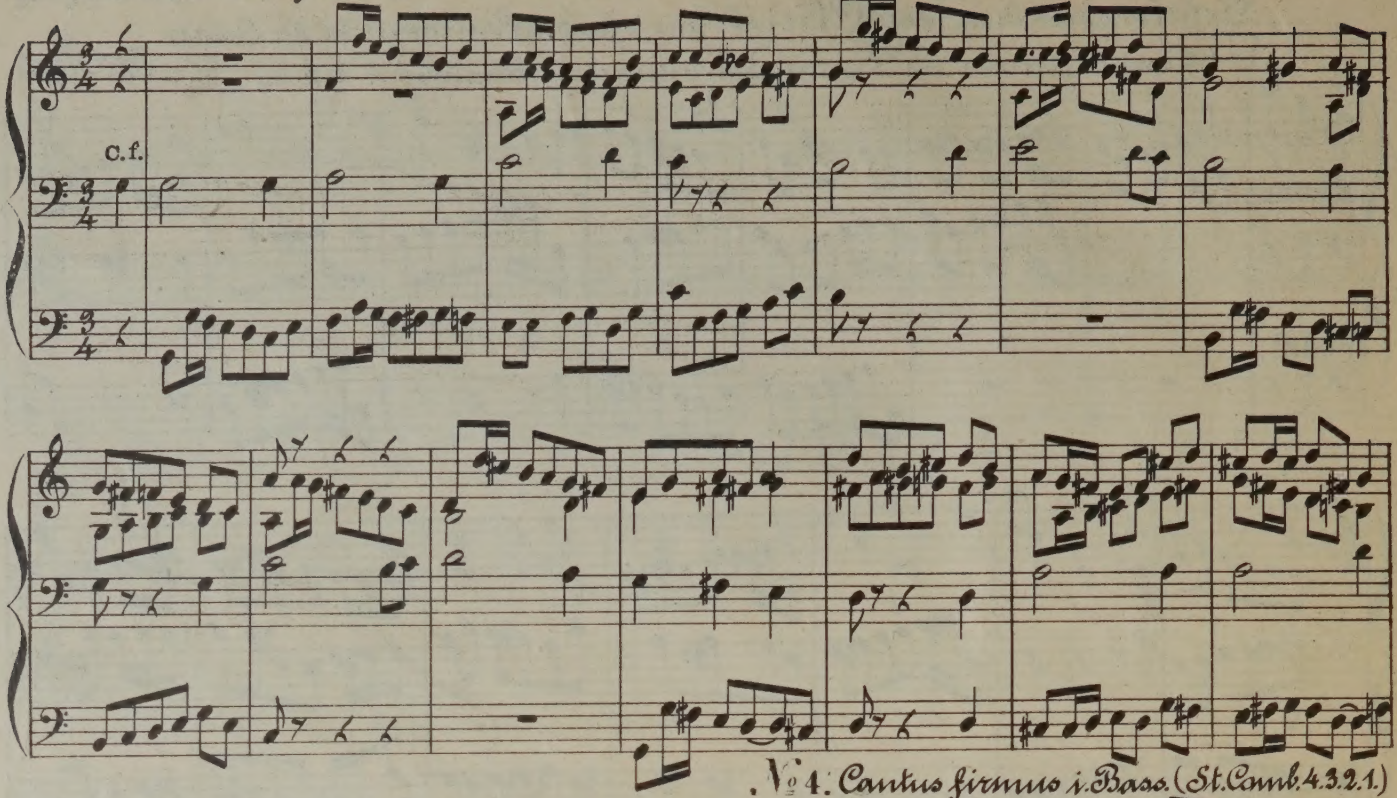

### № 2. Cantus firmus i. Alt. (St. Comb. 2. 1. 4. 3.)



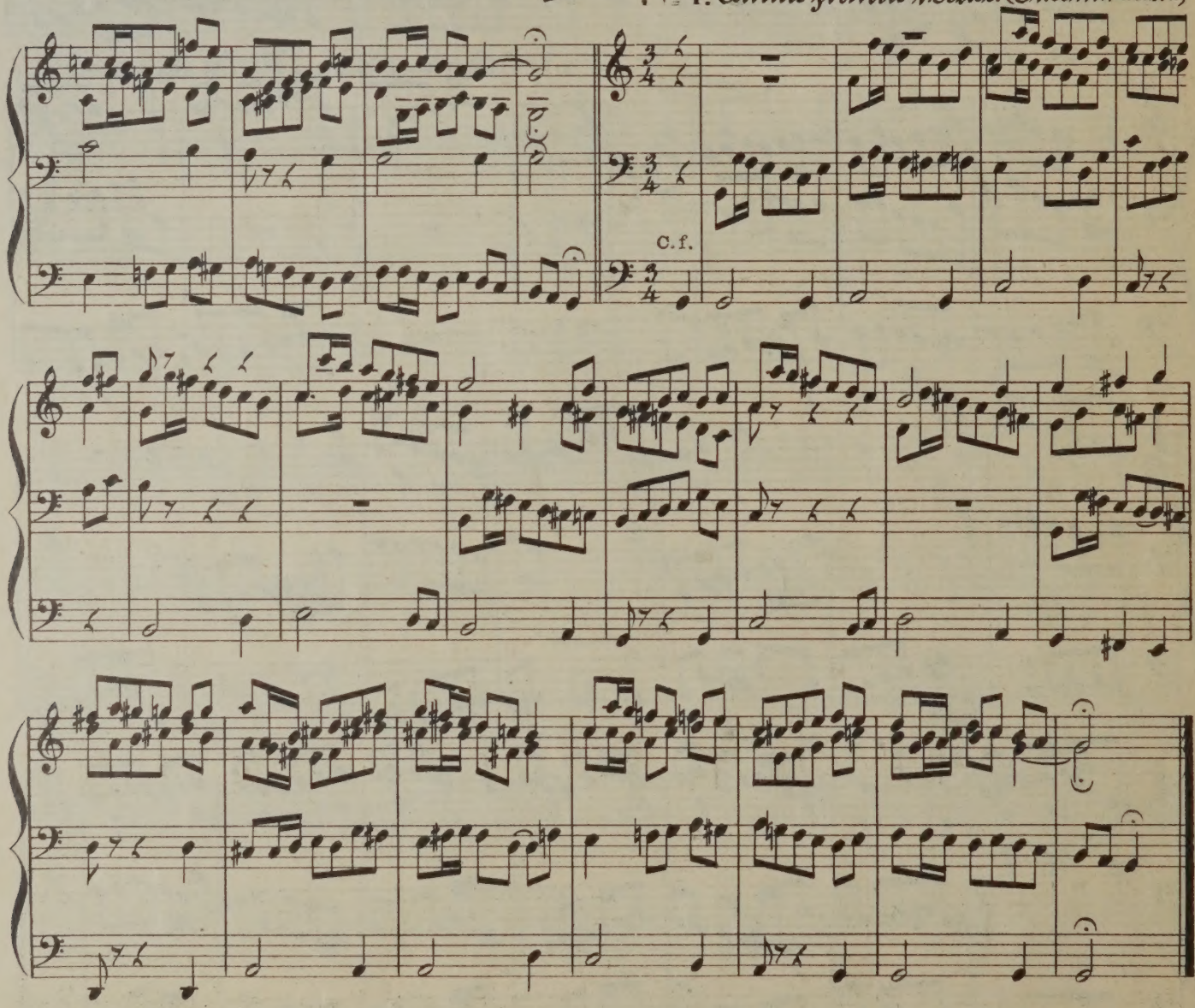

Verlag von Carl Klinner Leipzig.

Autographie von E. M. Geidel Leipzig.

№ 3. Cantus firmus im Tenor. (St. Comb. 3. 4. 1. 2.)

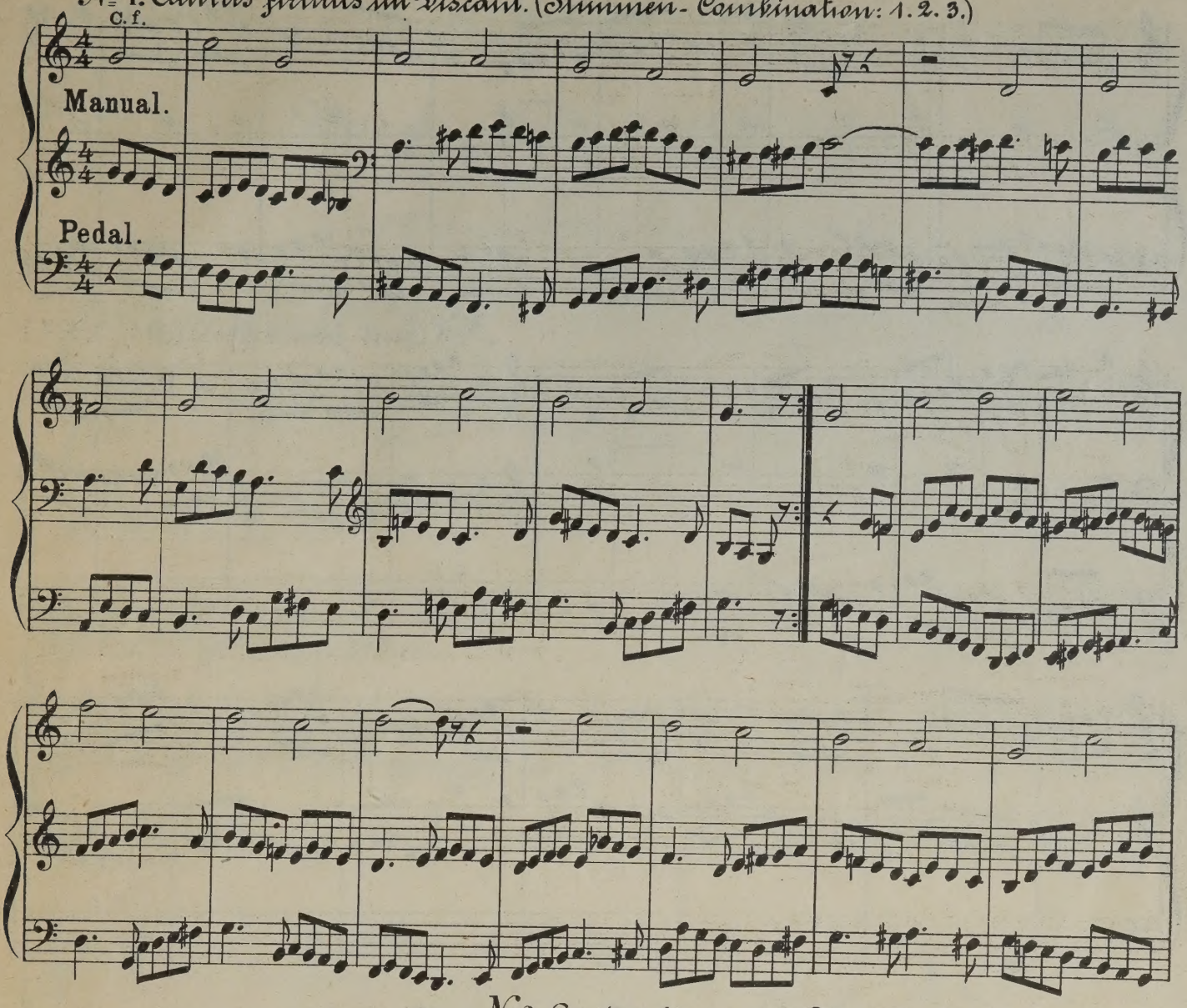



№ 4. Cantus firmus i. Bass. (St. Comb. 4. 3. 2. 1.)

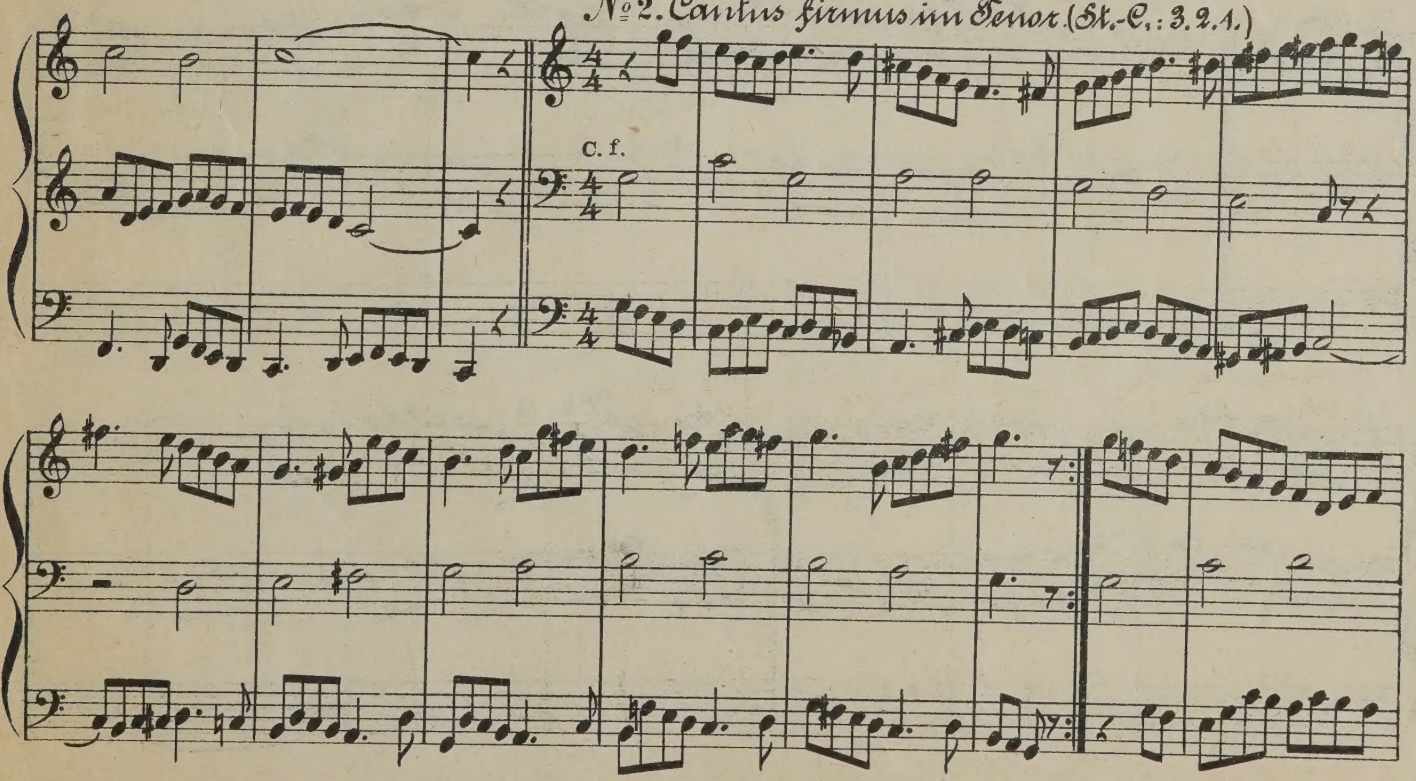


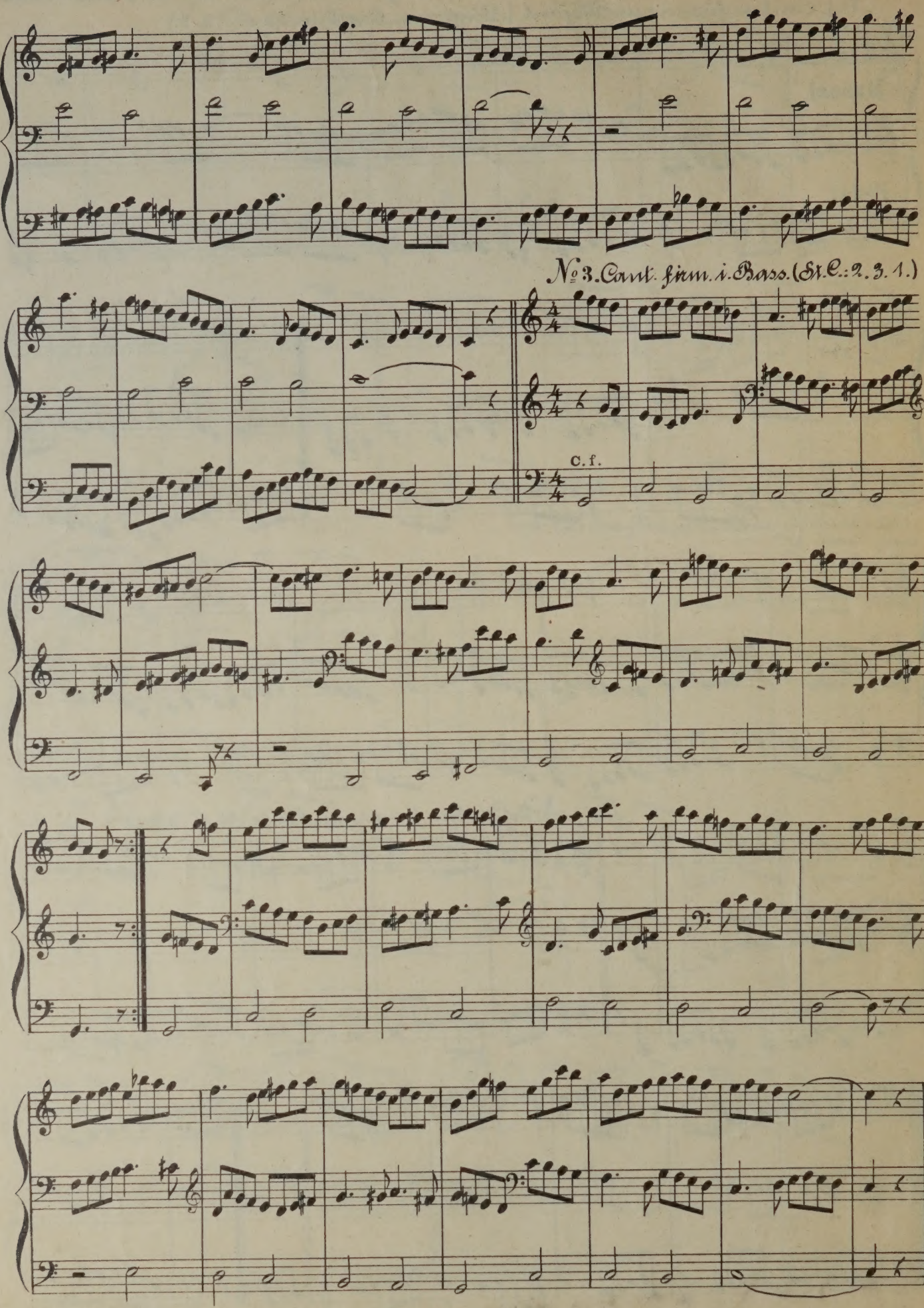
# „Dir, dir Jehova, will ich singen!" im 3-fachen Contrapunkt d. Octave

## № 1. Cantus firmus im Discant. (Stimmen-Combination: 1. 2. 3.)




## № 2. Cantus firmus im Tenor. (St.-C.: 3. 2. 1.)




№3. Cant. firm. i. Bass. (St. C.: 2. 3. 1.)
C. f.

1. Musikbeilage zu der Monatsschrift

„DIE ORGEL."

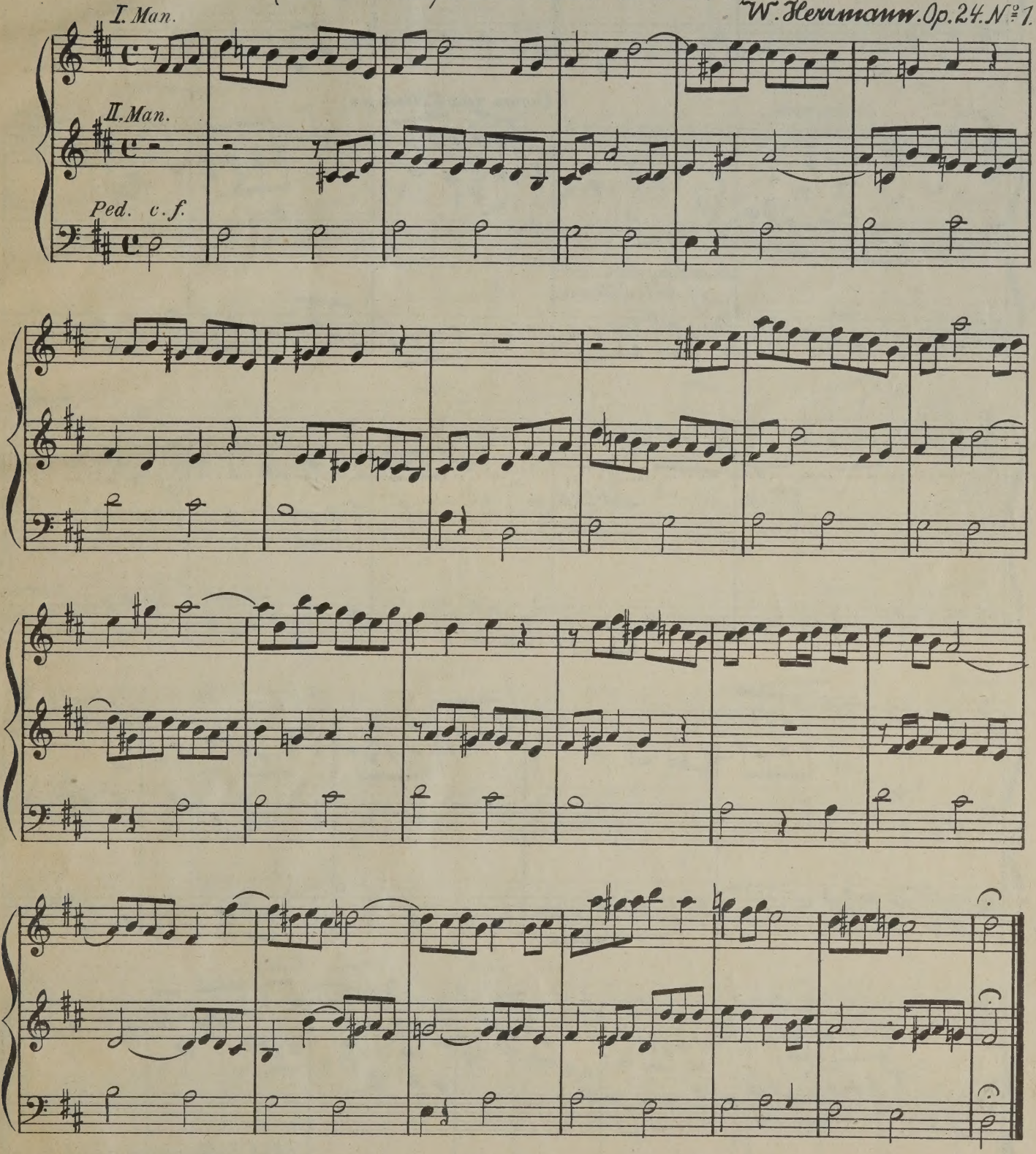
Heft XII. VII. Jahrgang.

# Vorspiel zu: Mir nach! spricht Christus.

(Teil I: Contrapunkt im Canon der Ober V.)

(Teil II: Contrapunkt im Canon der Unter V.)

W. Herrmann. Op. 24. No. 1.




Verlag von Carl Klinner, Leipzig.

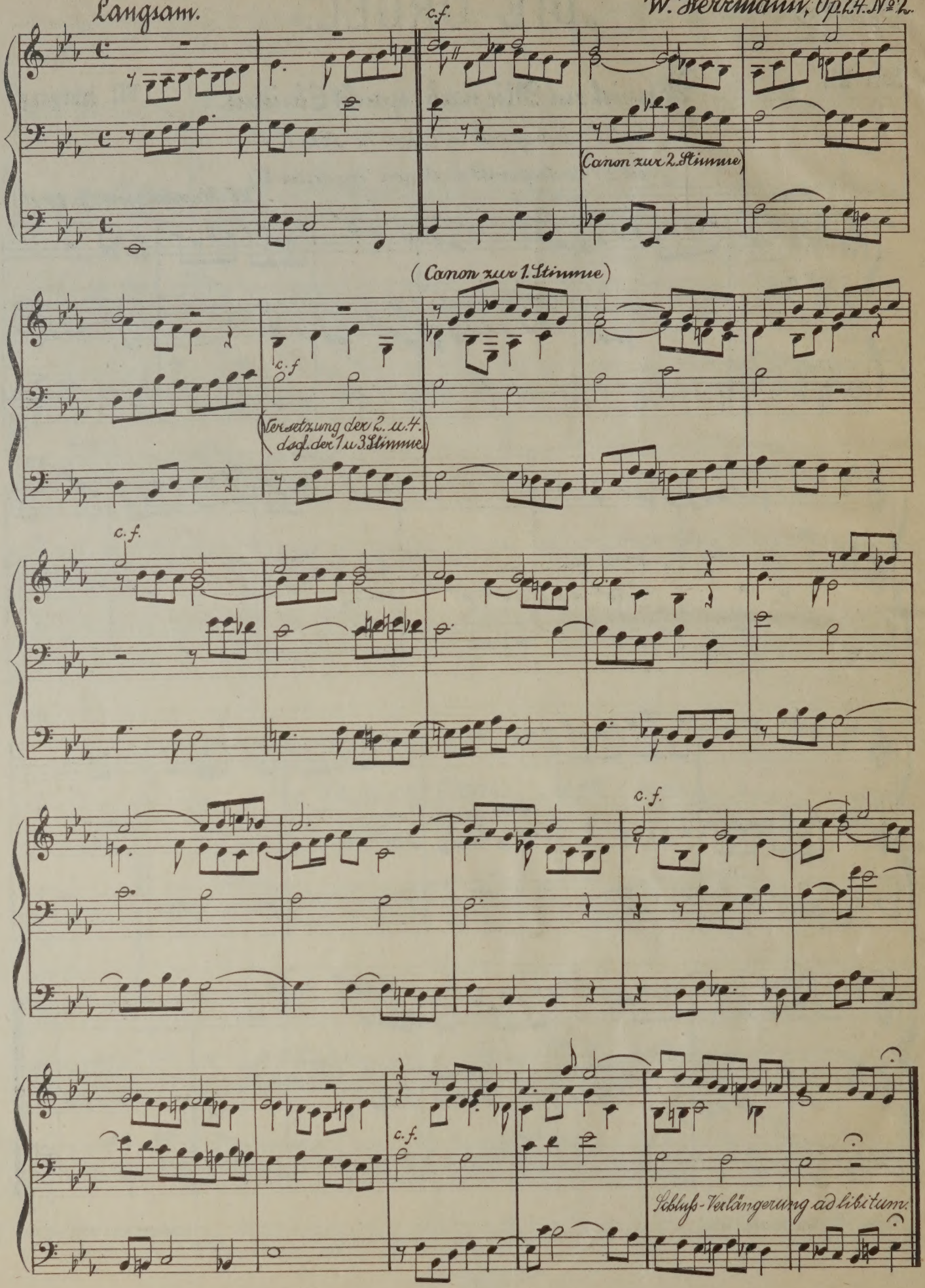
Autographie von F. M. Geidel, Leipzig.

# Vorspiel zu: Wollt ihr wissen, was mein Preis?

(Im vierfachen Contrapunkt der Octave; Canon zwischen der zweiten u. dritten, bezw. vierten u. ersten Stimme.)

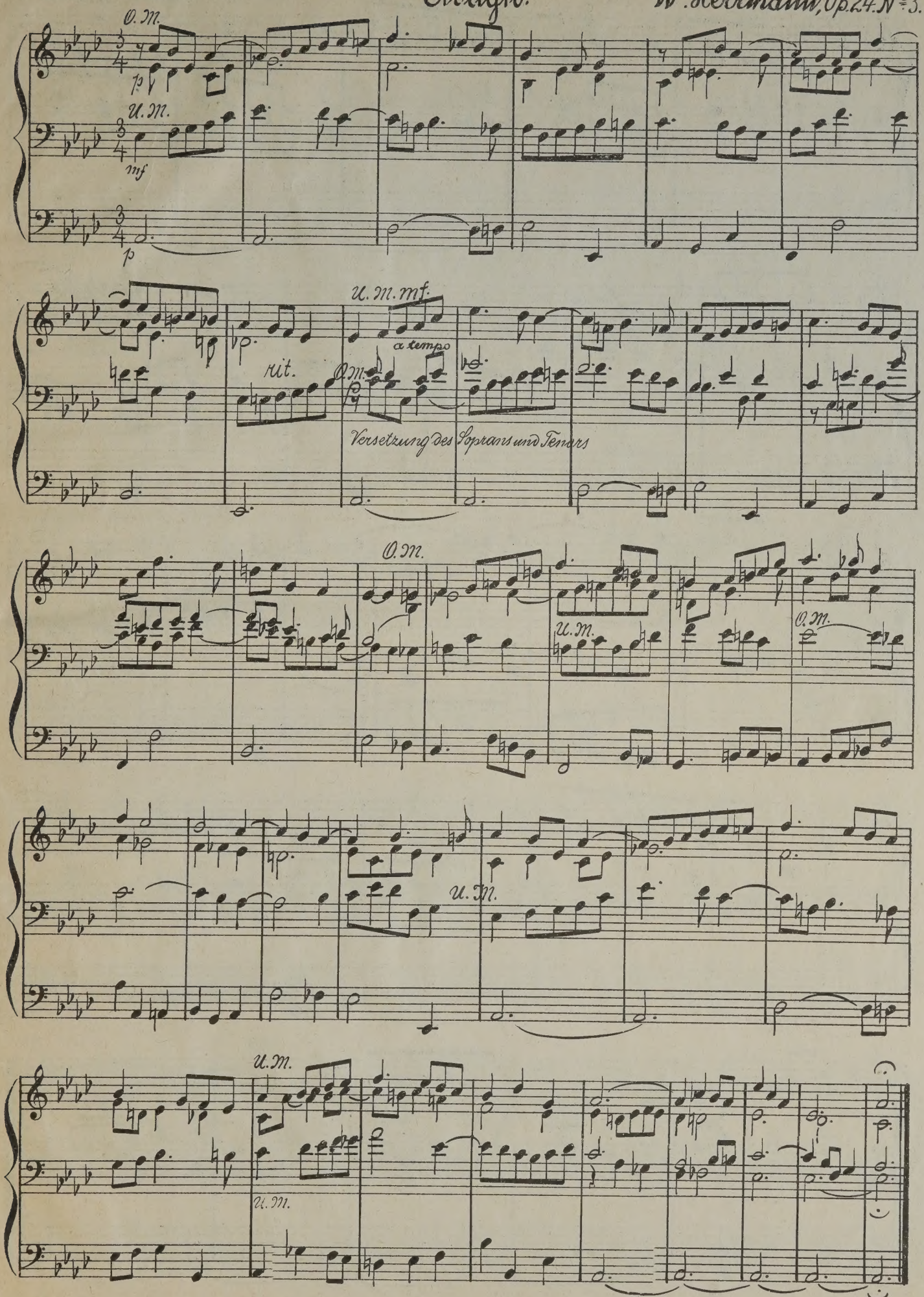
Langsam.

W. Herrmann, Op. 24. № 2.



# Adagio.

W. Herrmann, Op. 24. N° 3.

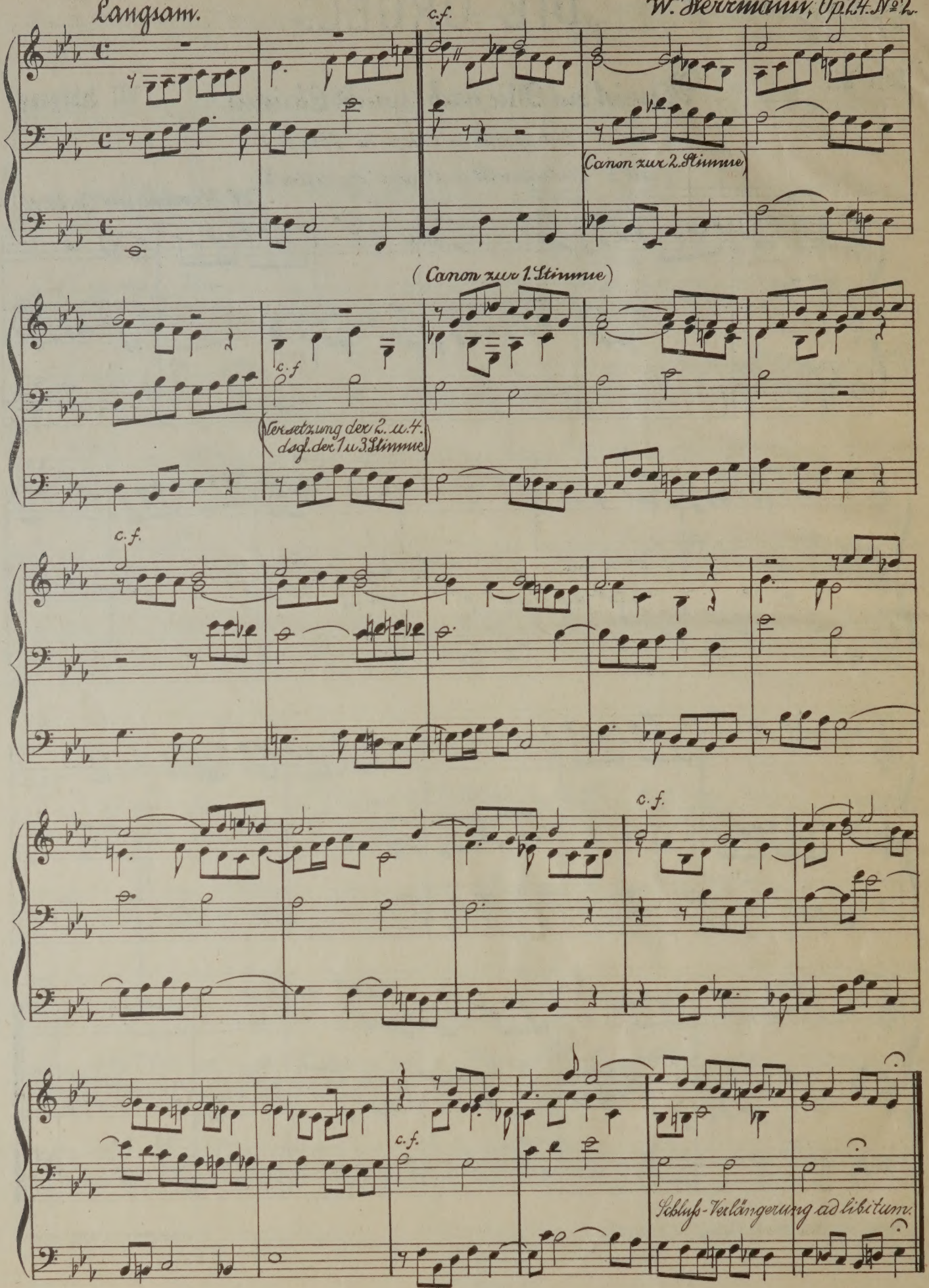


# Vorspiel zu: Wollt ihr wissen, was mein Preis?

(Im vierfachen Contrapunkt der Octave; Canon zwischen der zweiten u. dritten, bezw. vierten u. ersten Stimme.)

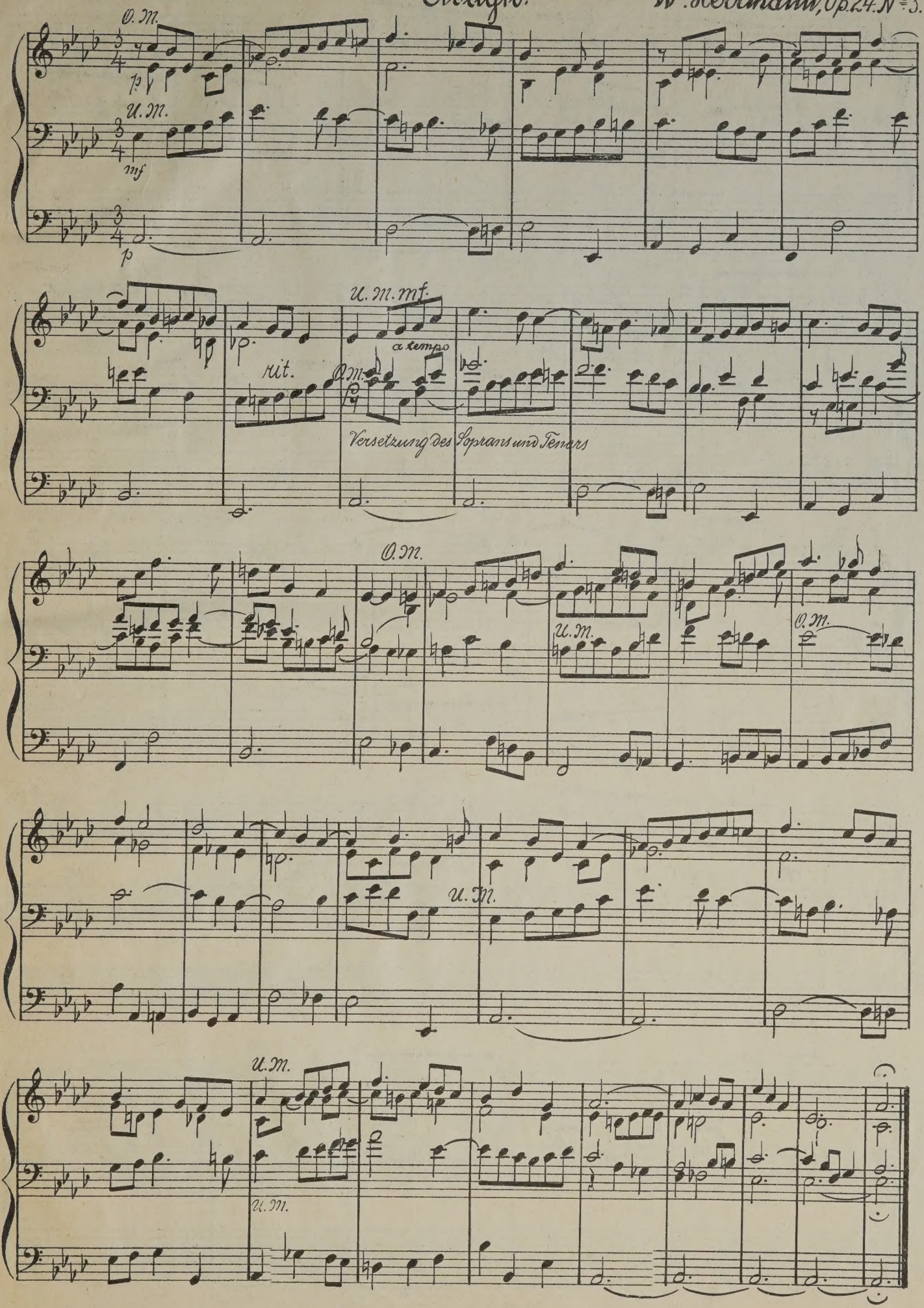
Langsam.

W. Herrmann, Op. 24. № 2.



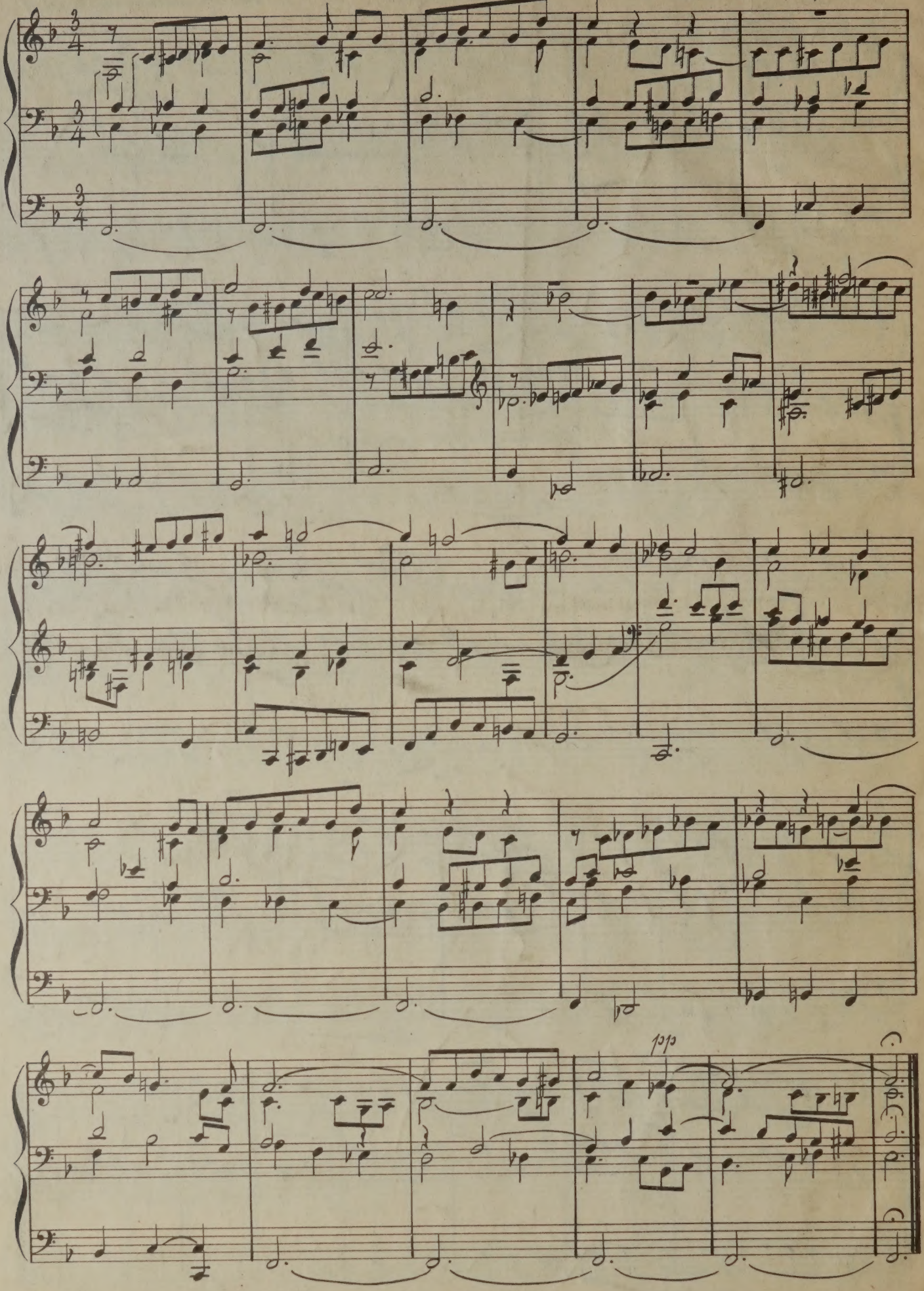
# Adagio.

W. Herrmann, Op. 24. N° 3.



# Adagio.

W. Herrmann. Op. 24 N°4.



# „Die Orgel"

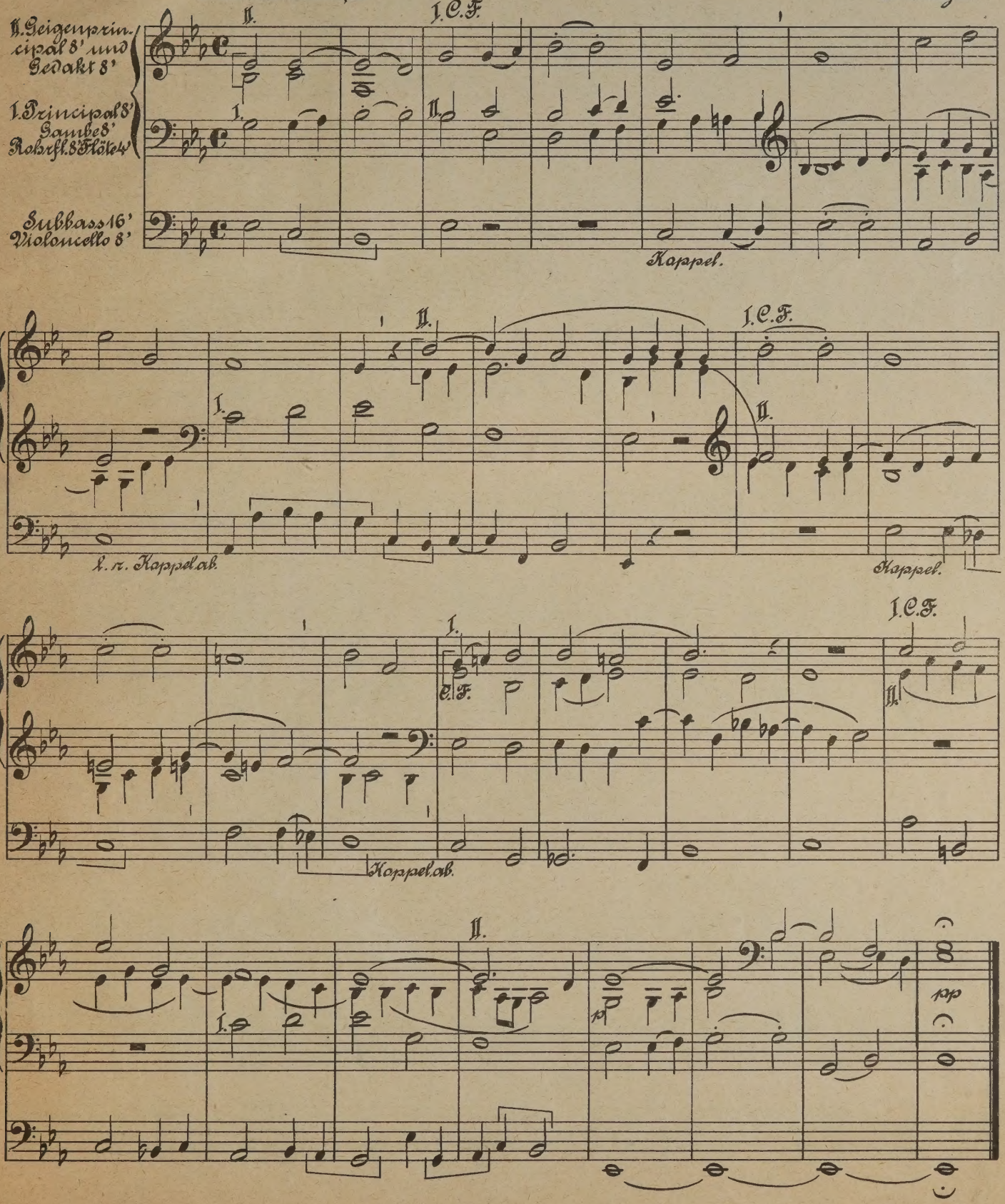
Heft XII II. Jahrgang.

## Choralvorspiele

zu

1. Straf' mich nicht in deinem Zorn.
[Mache dich mein Geist bereit.]

Choral-Tempo. G. Flügel.

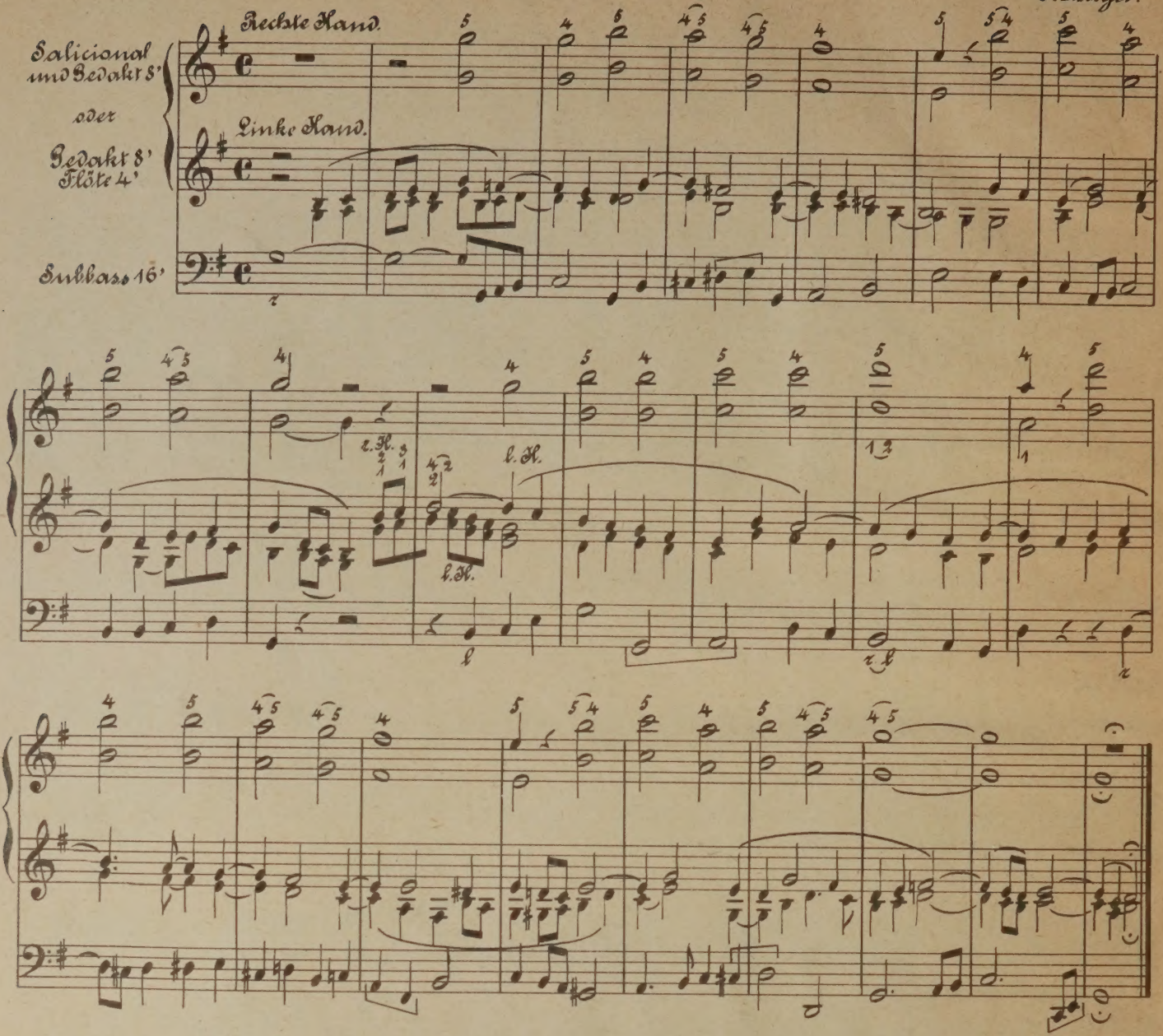



Verlag von Carl Klinner in Leipzig. Autographie von F. M. Seidel. Leipzig.

## 2. Herr Christ der einig' Gottessohn,

*für Orgeln mit nur einem Manual.*

G. Flügel.




## 3. Christus, der ist mein Leben.

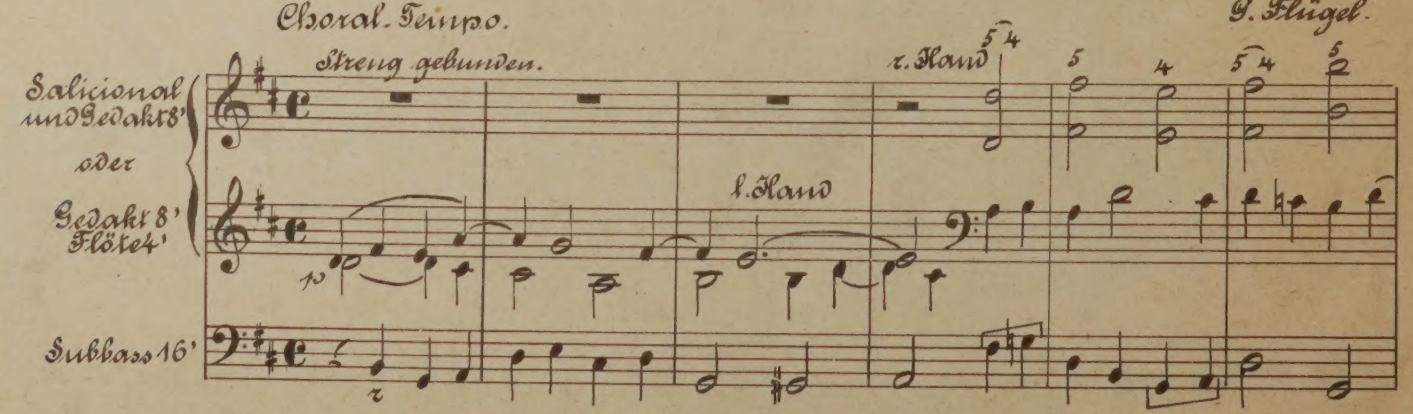
## [Ach, bleib' mit deiner Gnade.]

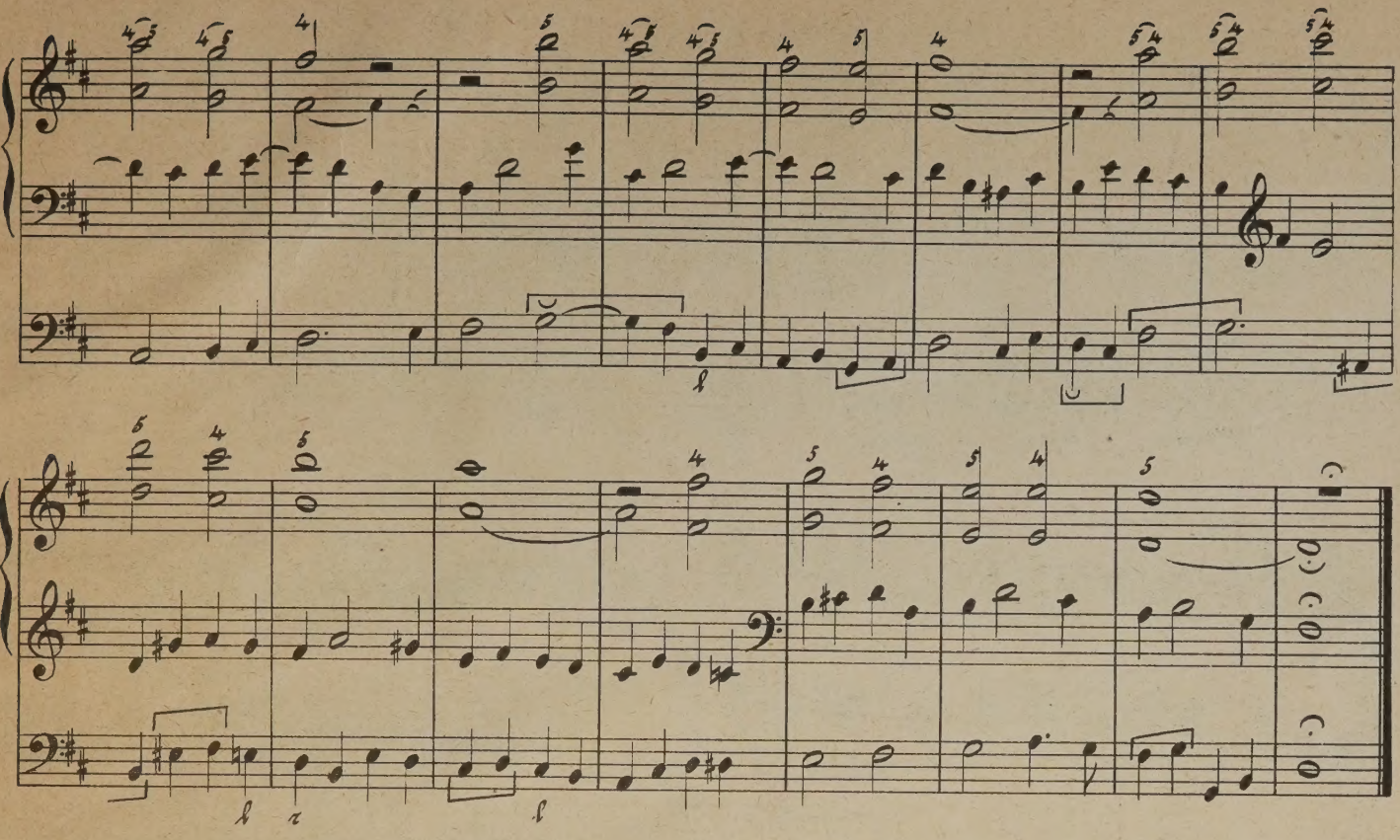
*für Orgeln mit nur einem Manual.*

Choral-Tempo.

Streng gebunden.

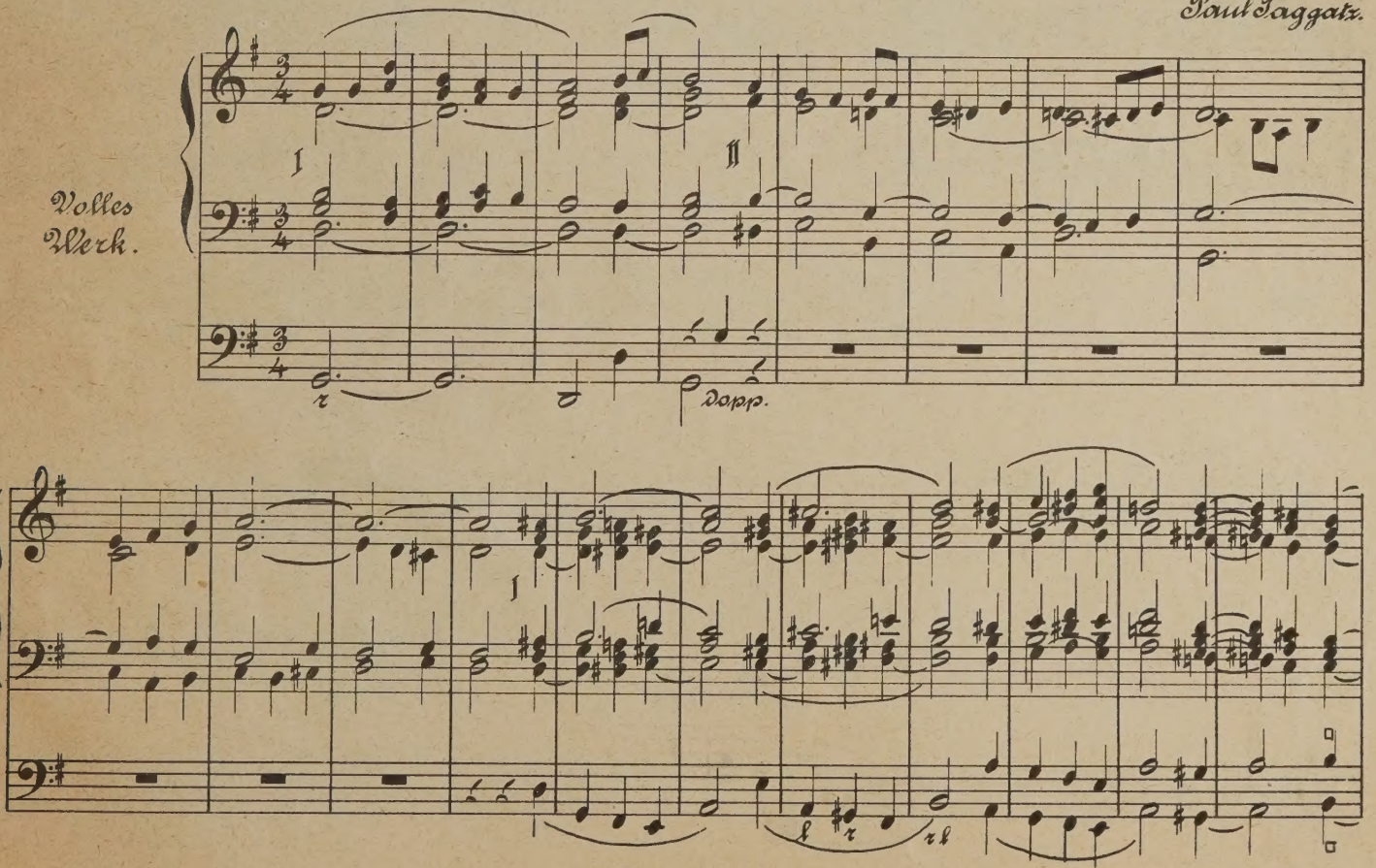
G. Flügel.

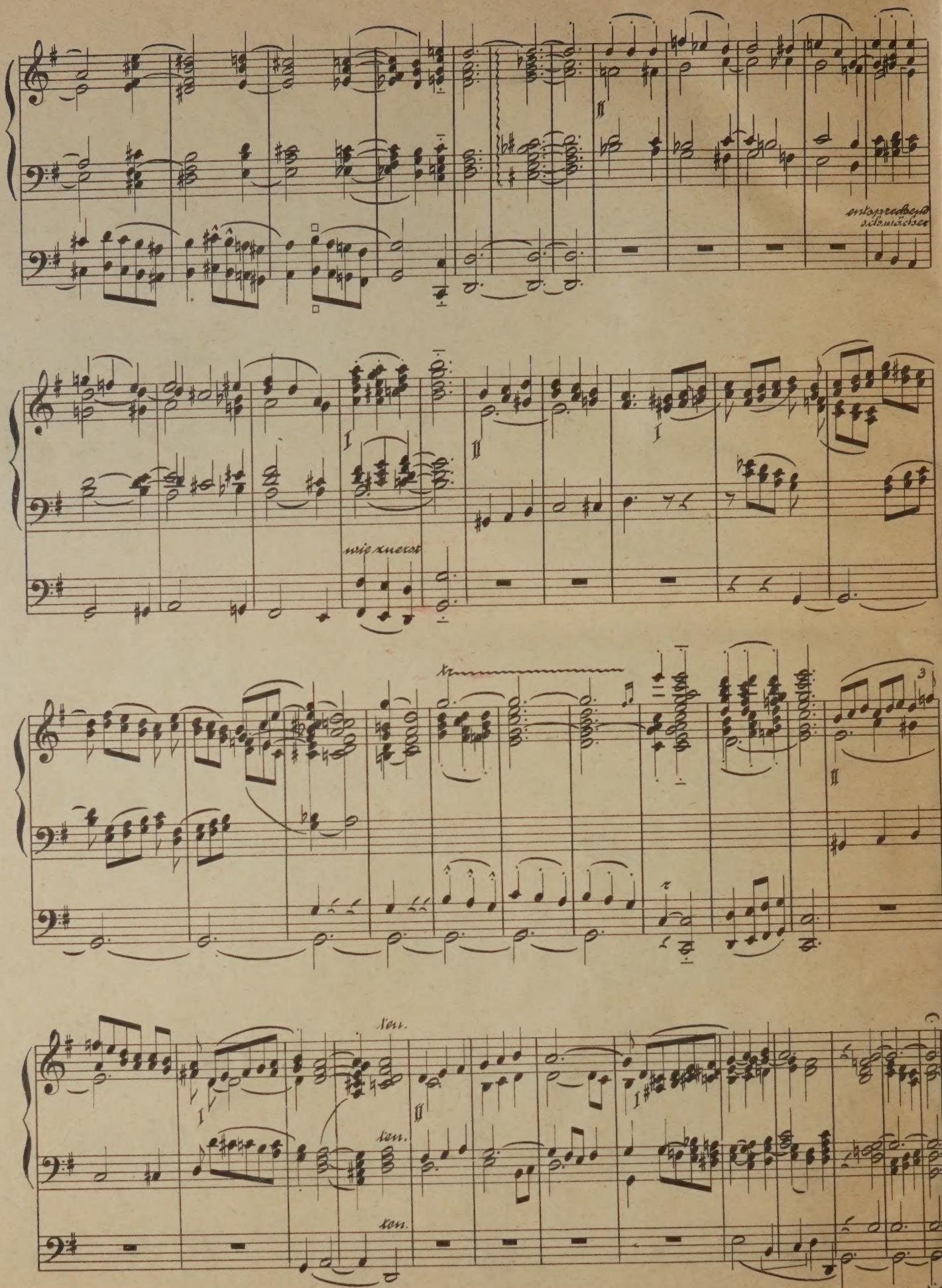




## 4. Lobe den Herren, den mächtigen König der Ehren.

Paul Taggatz.




wie zuvor
ten.
ten.
ten.